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ALL PREVIEW

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NEW YORK

The Insider's Guide to the Best of the New Season

MICHAEL J. FOX plays a New York deputy mayor in the new sitcom 'Spin City'

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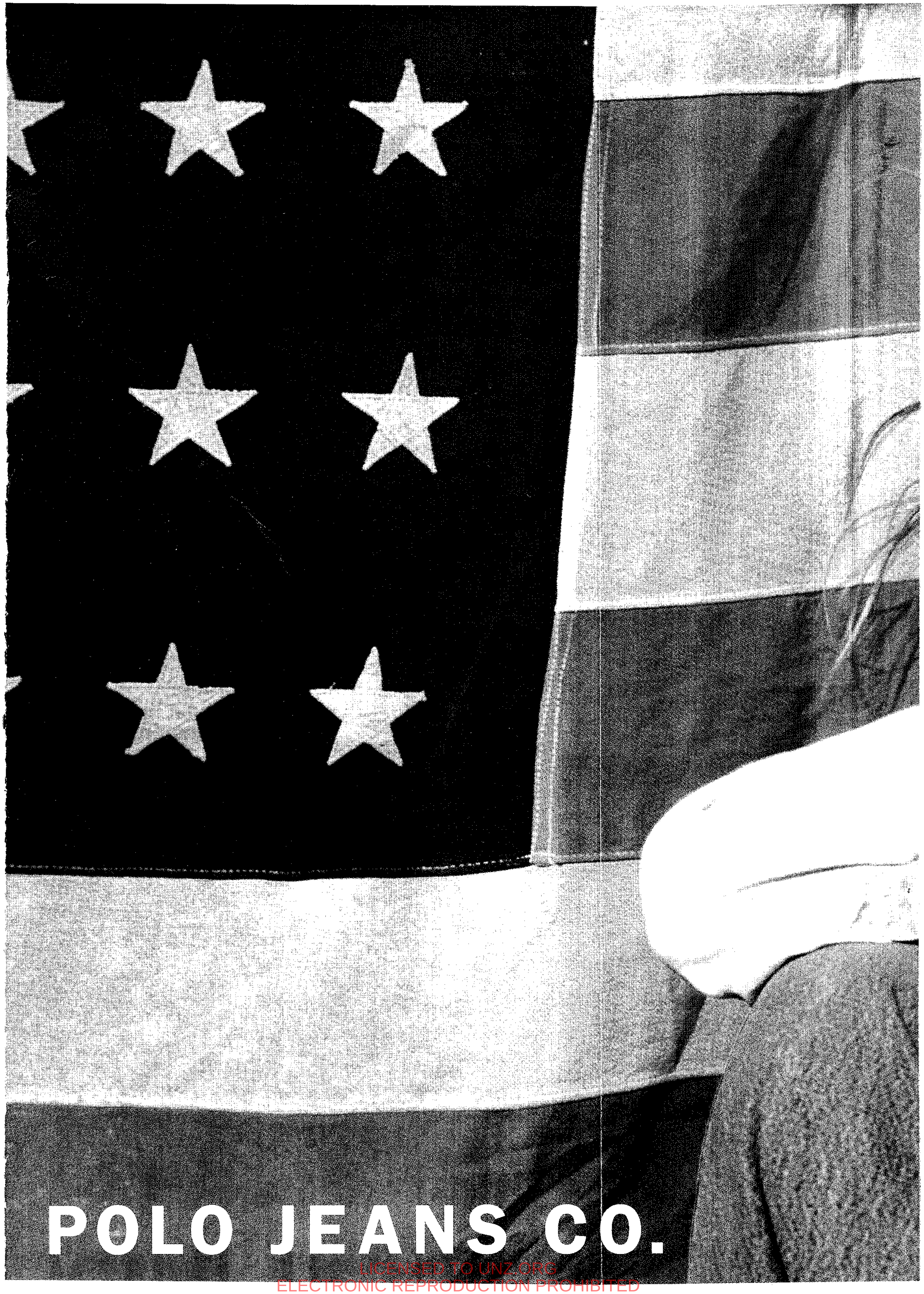
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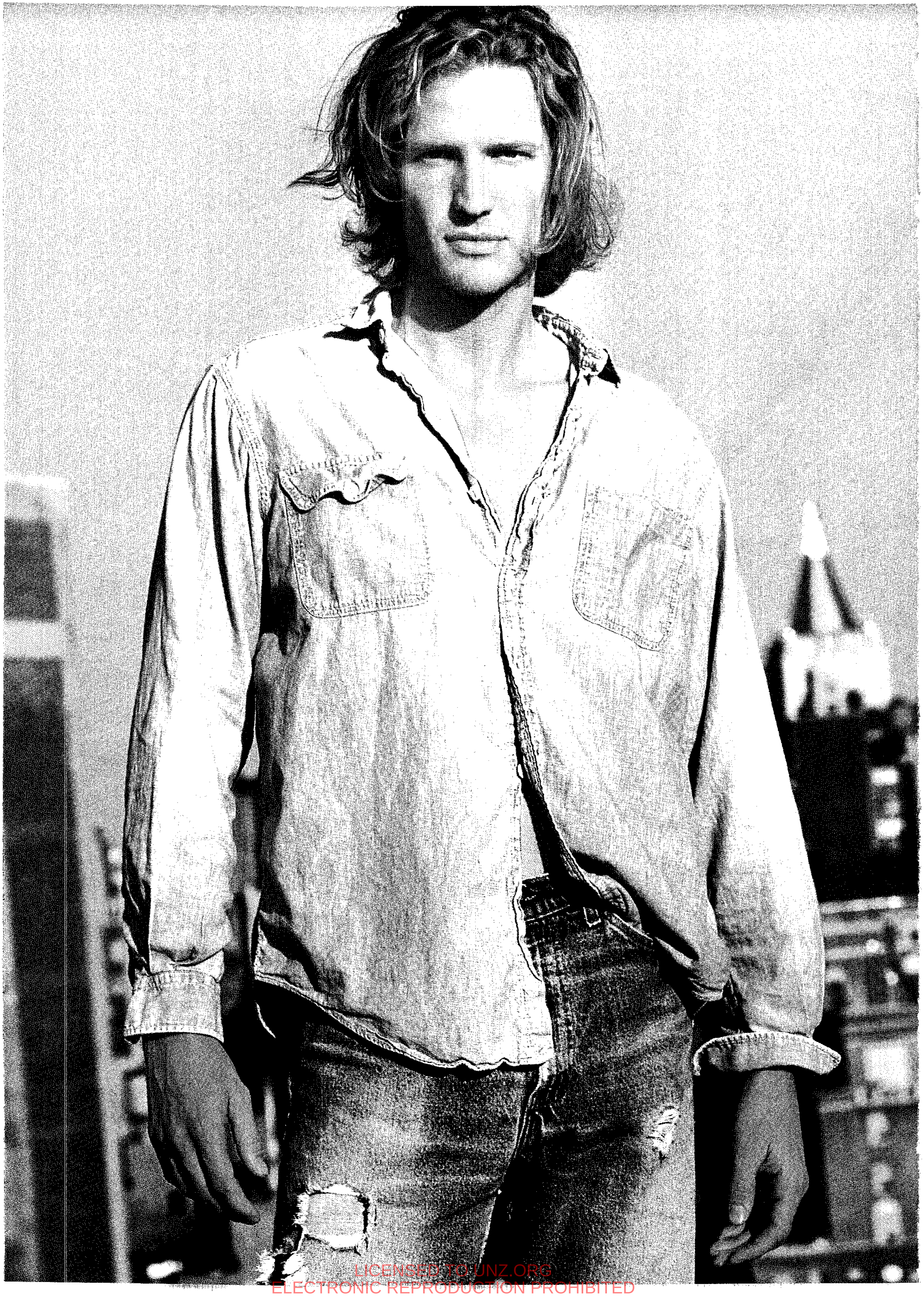

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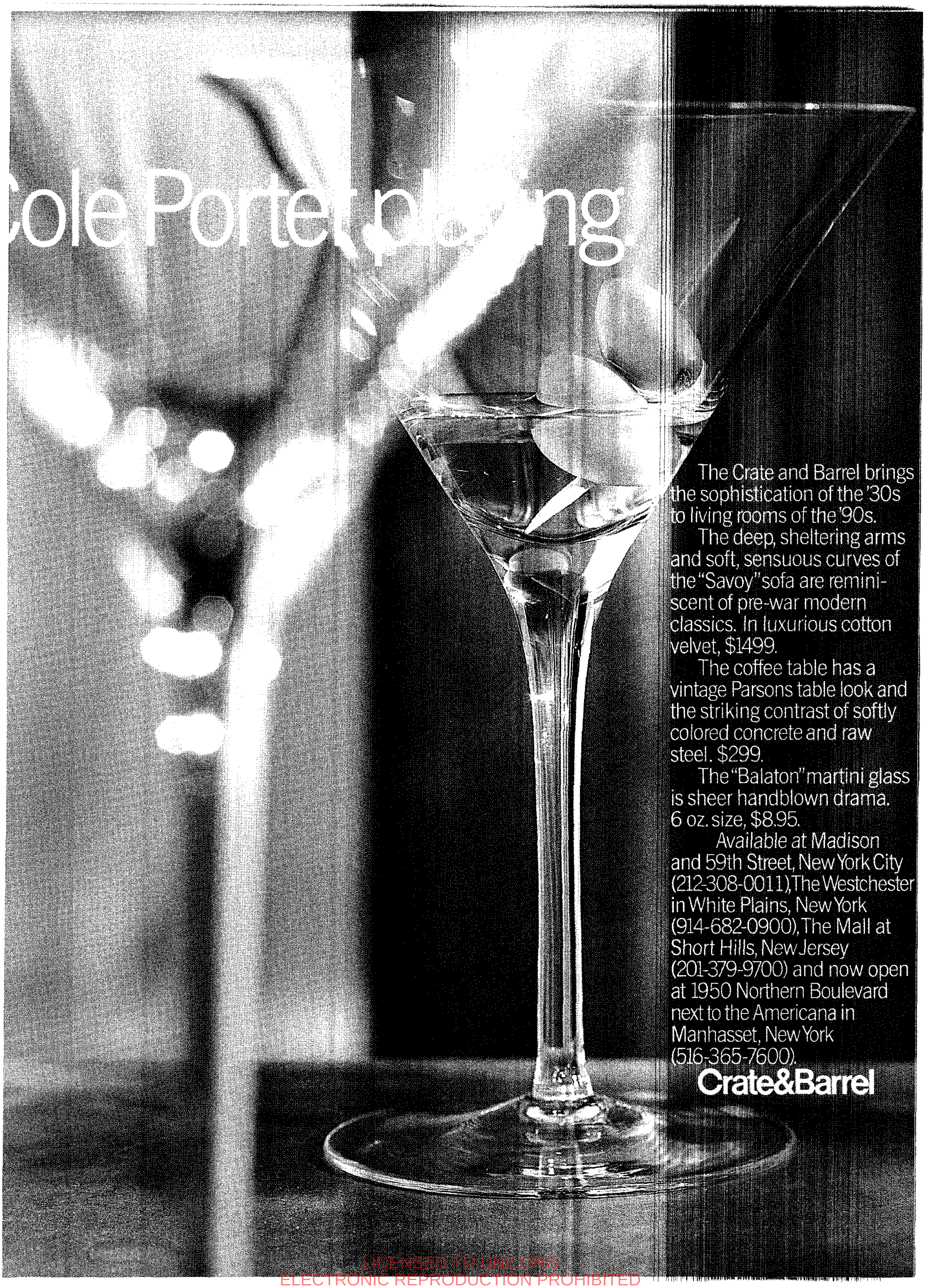

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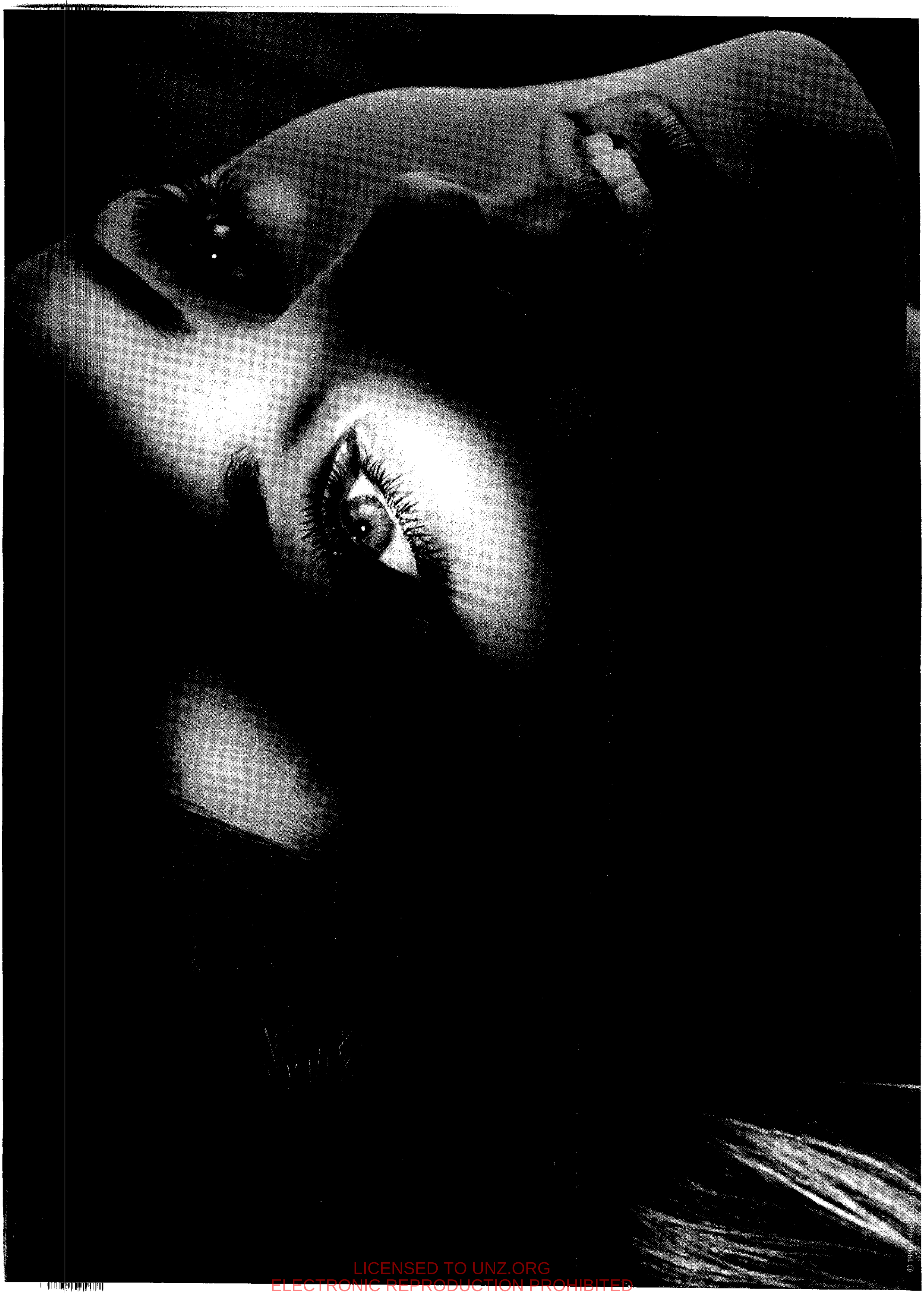

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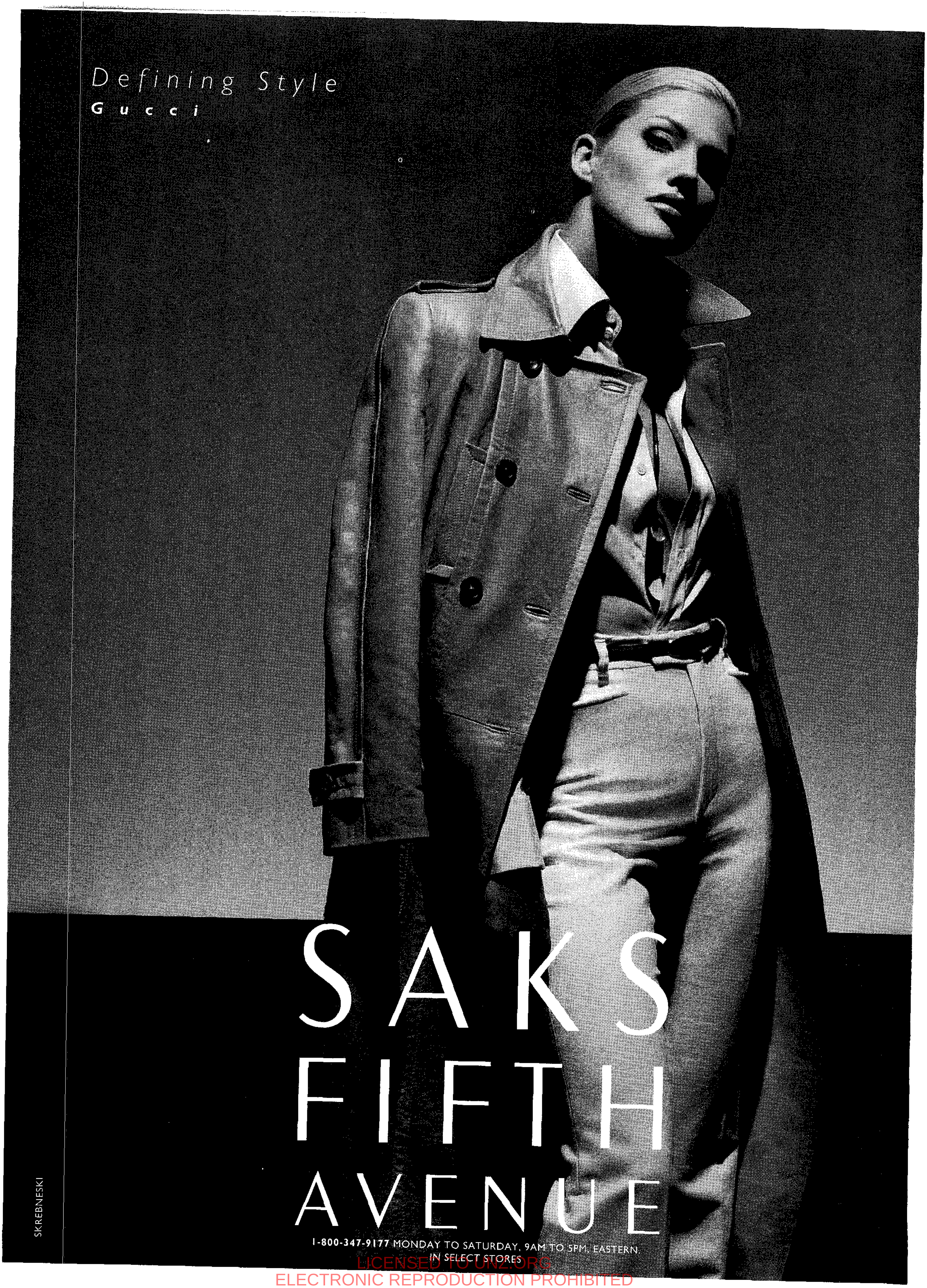
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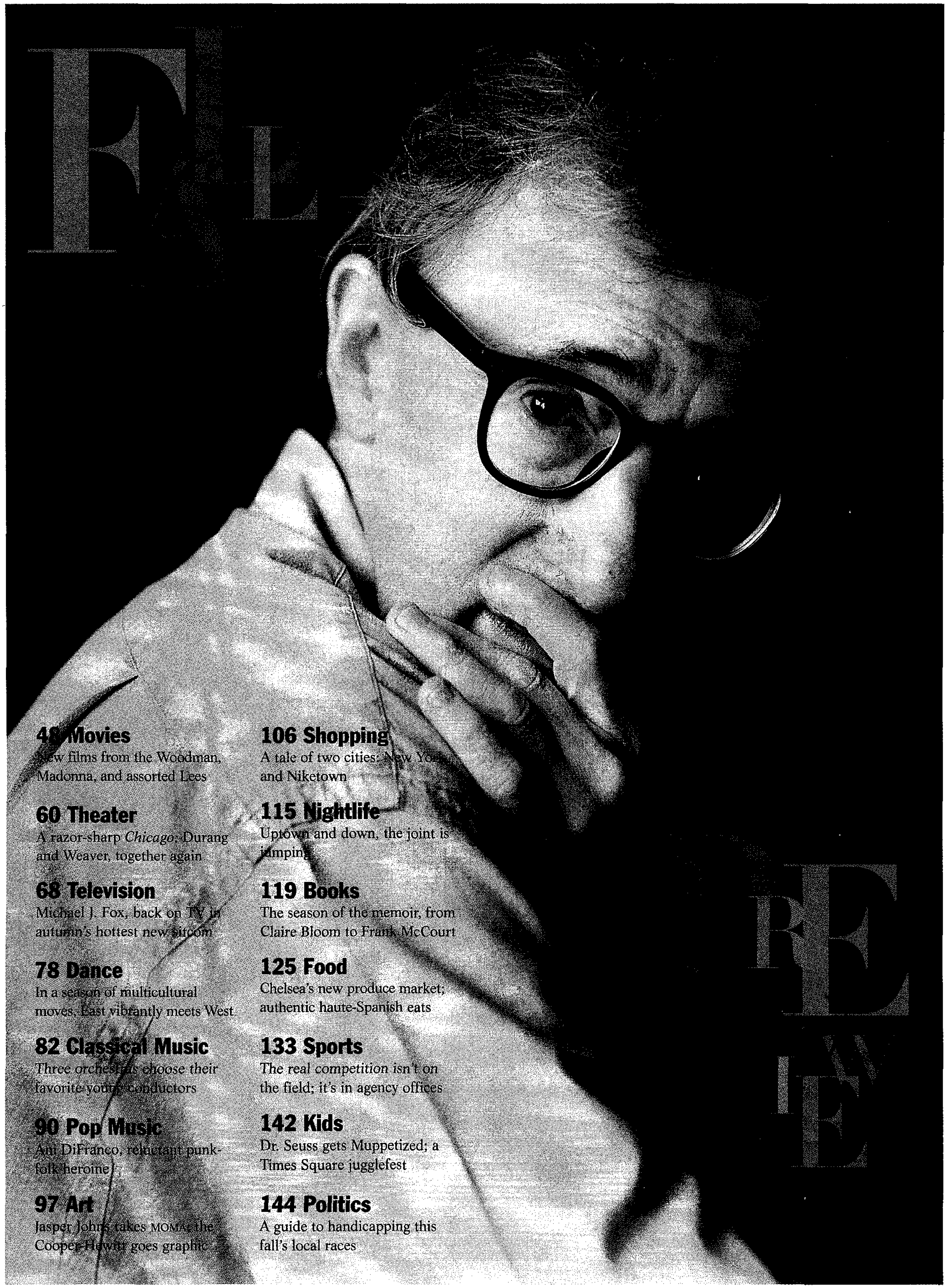

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Photograph by Jesse Frohman.

Cover: Photograph by Nigel Parry/CPi. Prop styling by Leah Levin; grooming by Karen A. Weinberg; styling by Marian Moon Toy. Suit by Giorgio Armani; shirt and tie by Calvin Klein.

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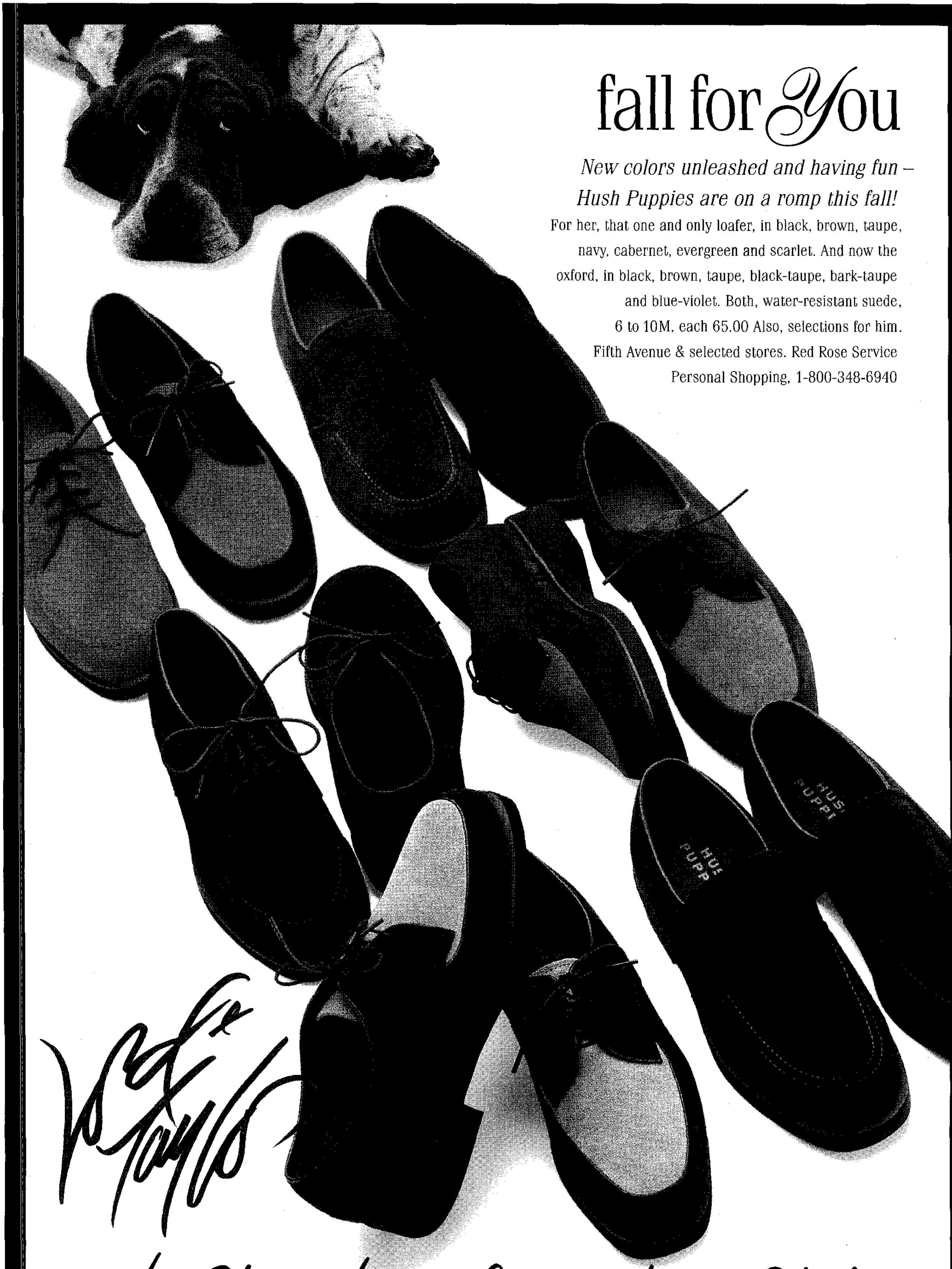

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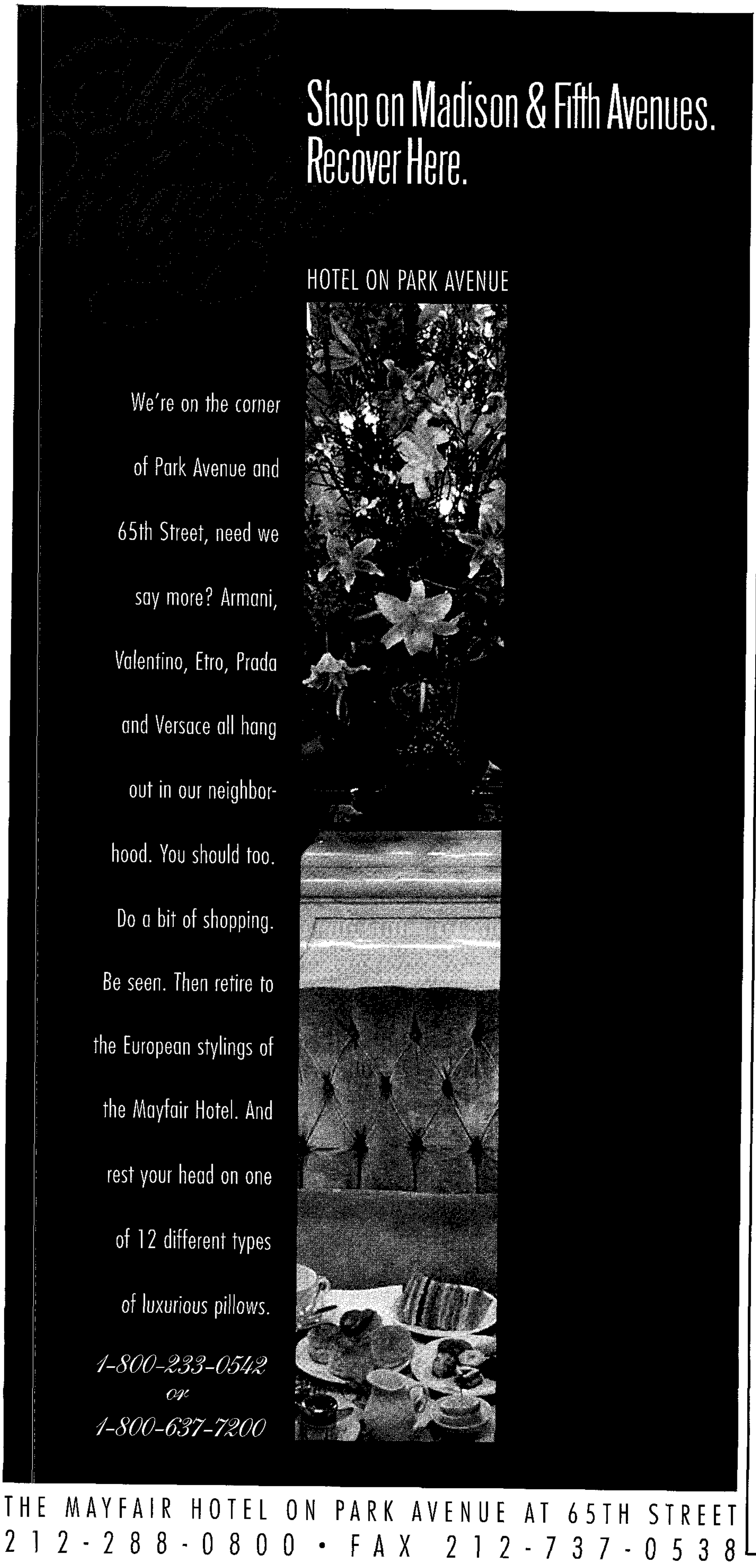
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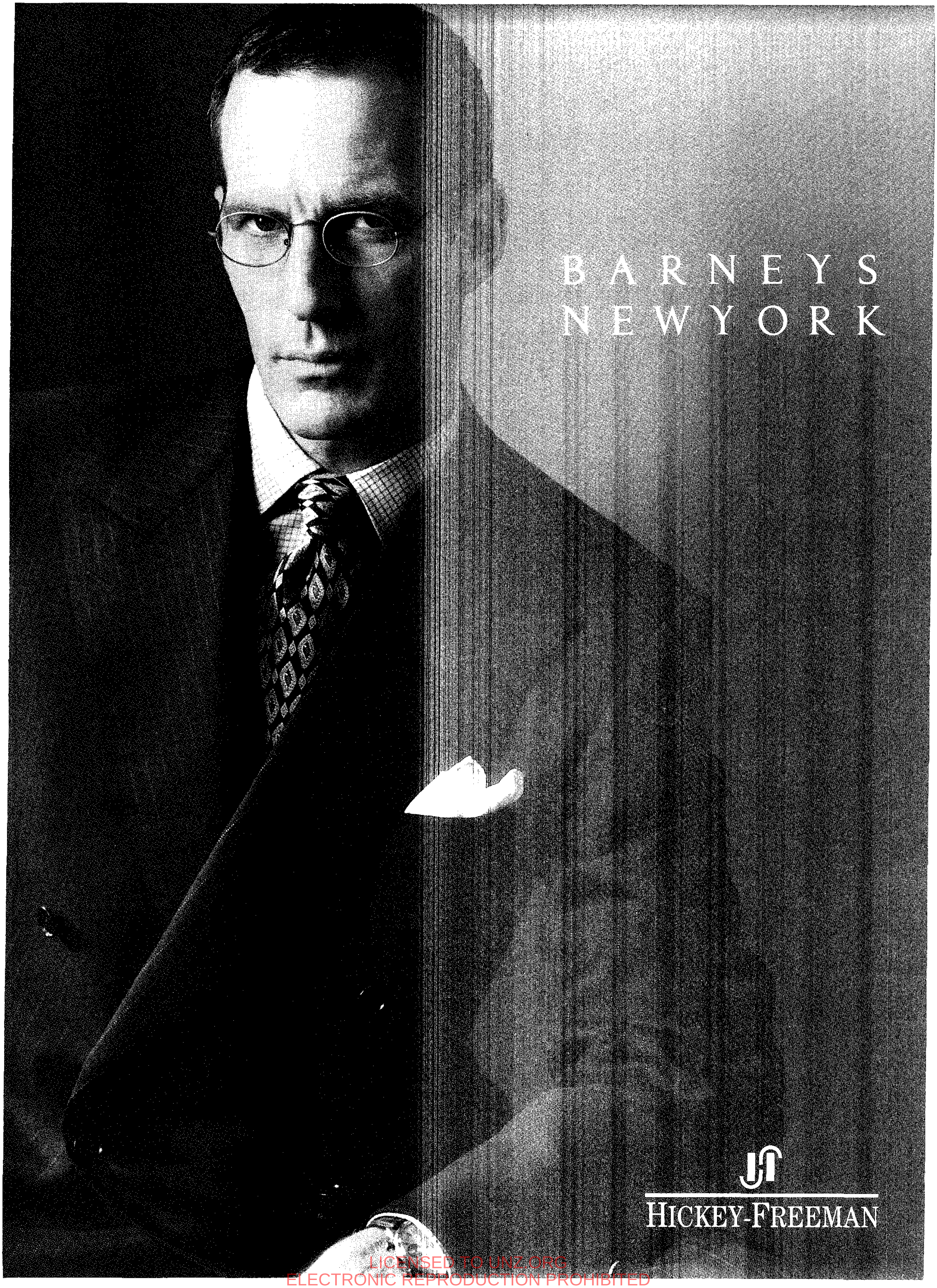
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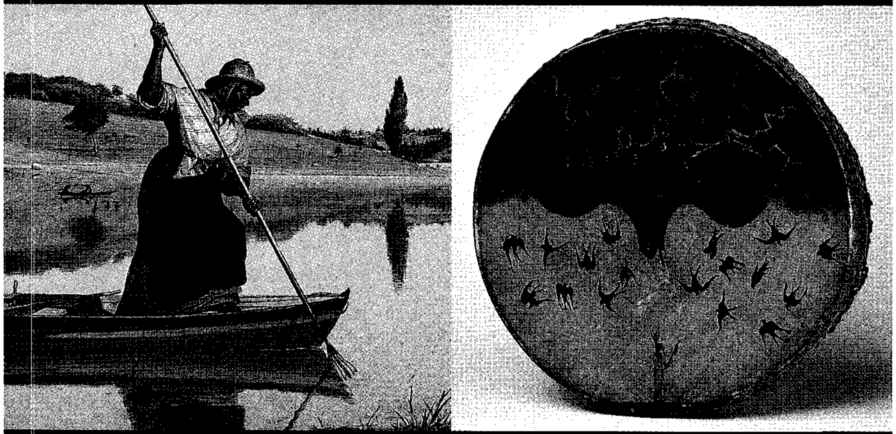

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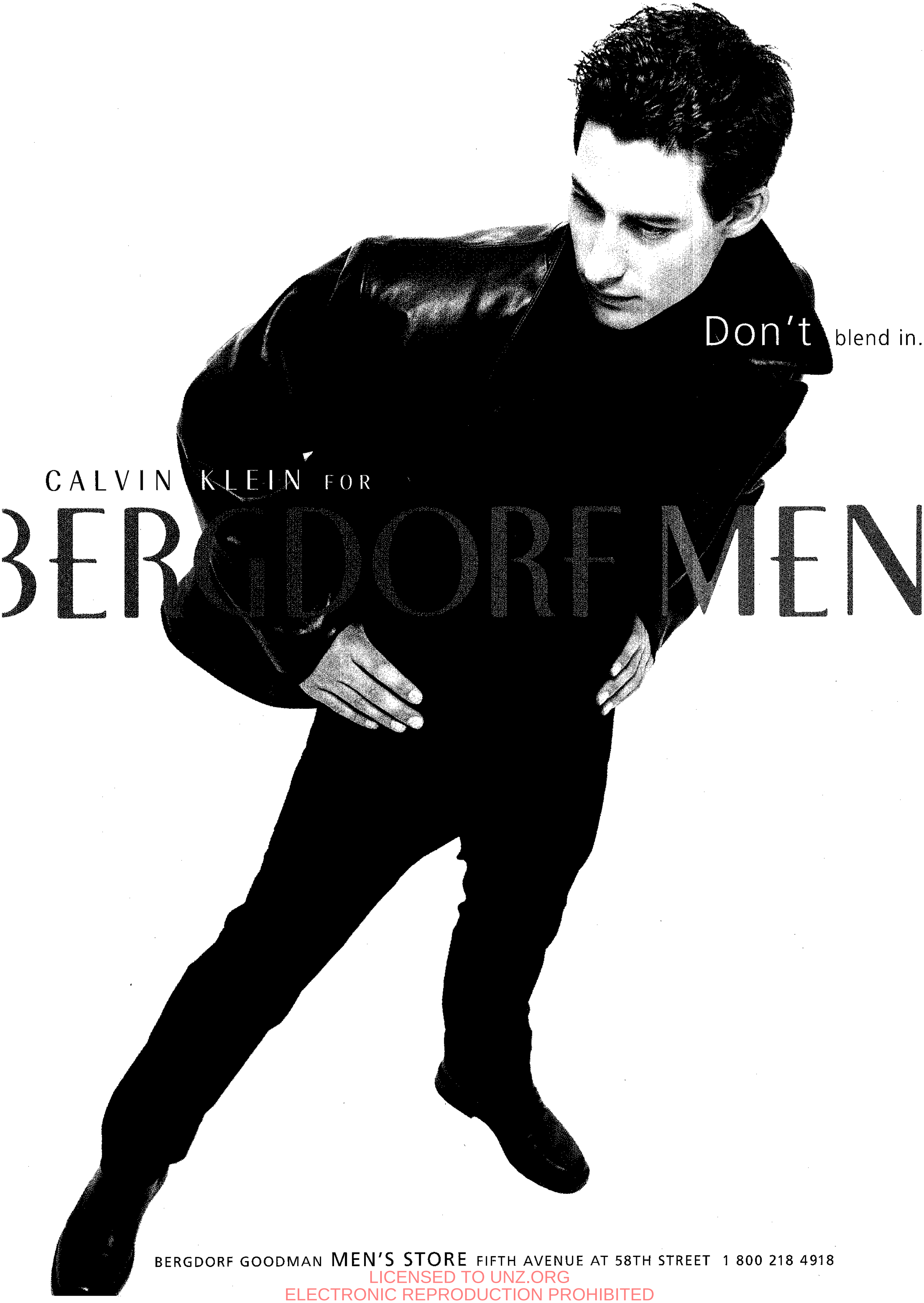
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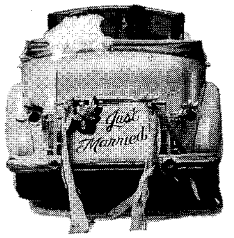

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Beer and Fashion

It's déjà vu all over again. A decade ago, while an ad exec at Van Munching & Company, Inc., then-importer of Heineken, I chuckled over the breathless, premature reports of our brand's demise at the hands of Corona and Fosters ["On Madison Avenue: Beer-Hall Push," by Alex Williams, August 26]. Rather than introduce a panicked "reinvention," we simply underlined our position as the beer they would come to when they were done kidding around with the fads. Heineken widened its lead as the No. 1–selling import.

Bless the silly little heart of adman Michael Silver, who seems to think *he's* discovered the problem with selling to younger drinkers. Since he's the new guy on the account, I know it behooves him to pretend the brand was in trouble before he came along. Unfortunately, his agency's "edgy"—can we retire that word, please?—new campaign is taking Heineken right down the path of hobbled megabrands like Coors and Budweiser. He's mistaking cleverness for salesmanship, and in the bargain alienating established-brand loyalists. At a time when actual product attributes make for perfect advertising (Sam Adams, anyone?), Heineken has abandoned its position as an authentic, quality brew in favor of being hip (Zima, anyone?). I could write a book about the folly of trendy beer marketing. In fact, I have, and it comes out next year. Silver's copy is on me.

(Is it just me, because I'm of Dutch descent, or is that ad about people from Holland being called "Holes" wildly offensive?)

Philip Van Munching
MANHATTAN

Body Politic

I WAS DISAPPOINTED IN YOUR AUGUST 26 "Fall Fashion" issue. Your cover should have read BEAUTIES AND BEASTS. The naked women were lovely in the "Body Double" layout, but to say the men on

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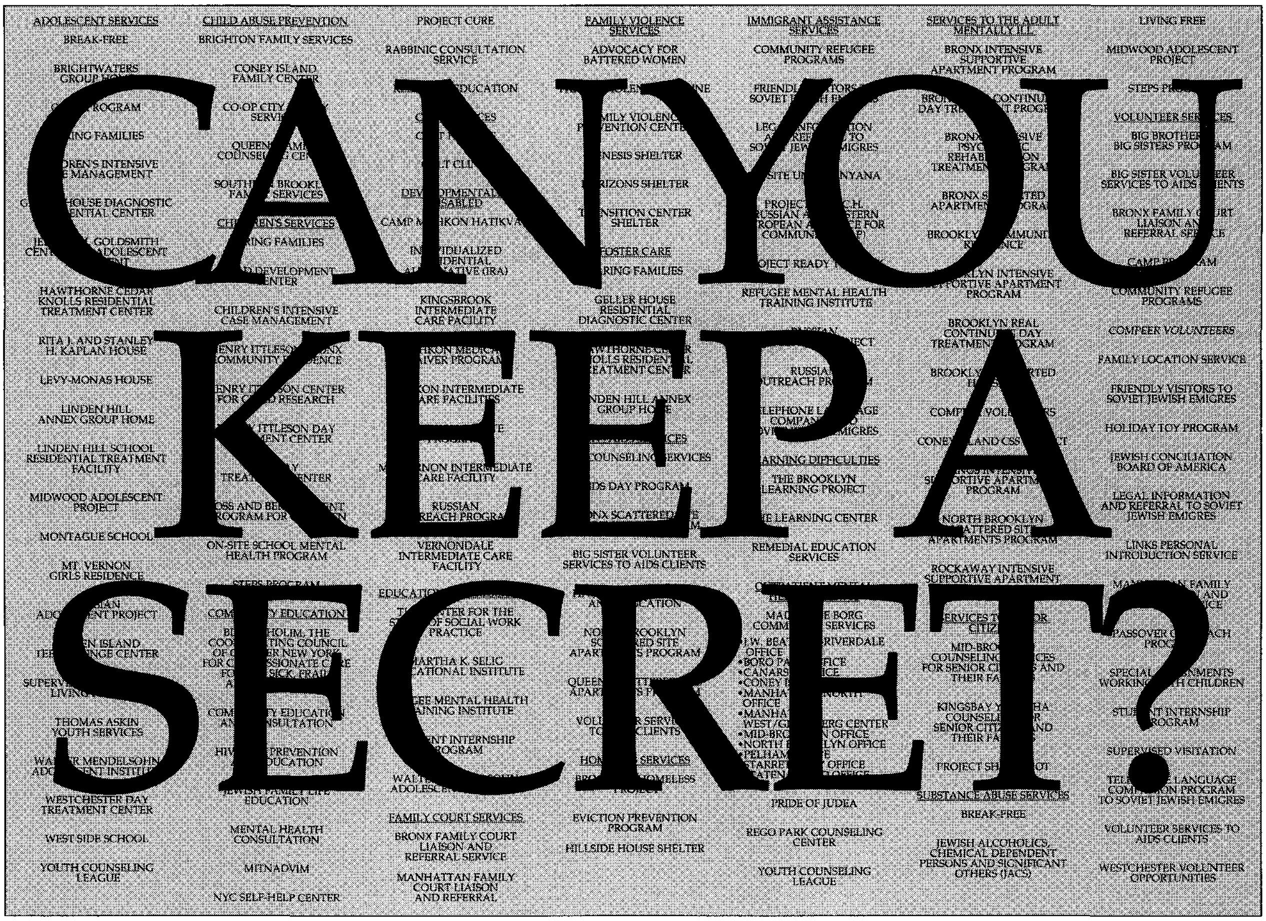
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LETTERS

pages 83, 84, 88, and 90 were ugly would be an understatement. Why weren't their bodies exposed to the same scrutiny as the female models'? I'm sure many readers would like to see beautifully sculpted, athletic nude male physiques. Instead of following sexist trends, why don't you try setting new trends?

Judy Calem
MANHATTAN

TELL ME EXACTLY *WHO* IS GOING TO WEAR the fashions you have chosen to show us in your "Fall Fashion" issue. Turtlenecks for $495, sweater sets for $2,745, *faux*-suede dresses for $9,040! And on and on and on. Who do you think your magazine readership is—people who live on the Upper East Side and make megabuck salaries?

I live and work in New Jersey (and, by the way, have subscribed to *New York* for many, many years), and although I love Missoni's shag sweater at a mere $2,145, I can only afford the bowling bag from Old Navy at $22.50.

Ellen Tubin
TENAFLY, N.J.

I AM AMAZED BY YOUR MAGAZINE'S ROLE in the continuing glamorization of the junkie look that has taken over the fashion world. Your cover photo takes a young, beautiful woman and turns her into yet another smacked-out, party-all-night icon for a generation that would be better served by clear-eyed, independent, strong role models—on the runway and in daily life.

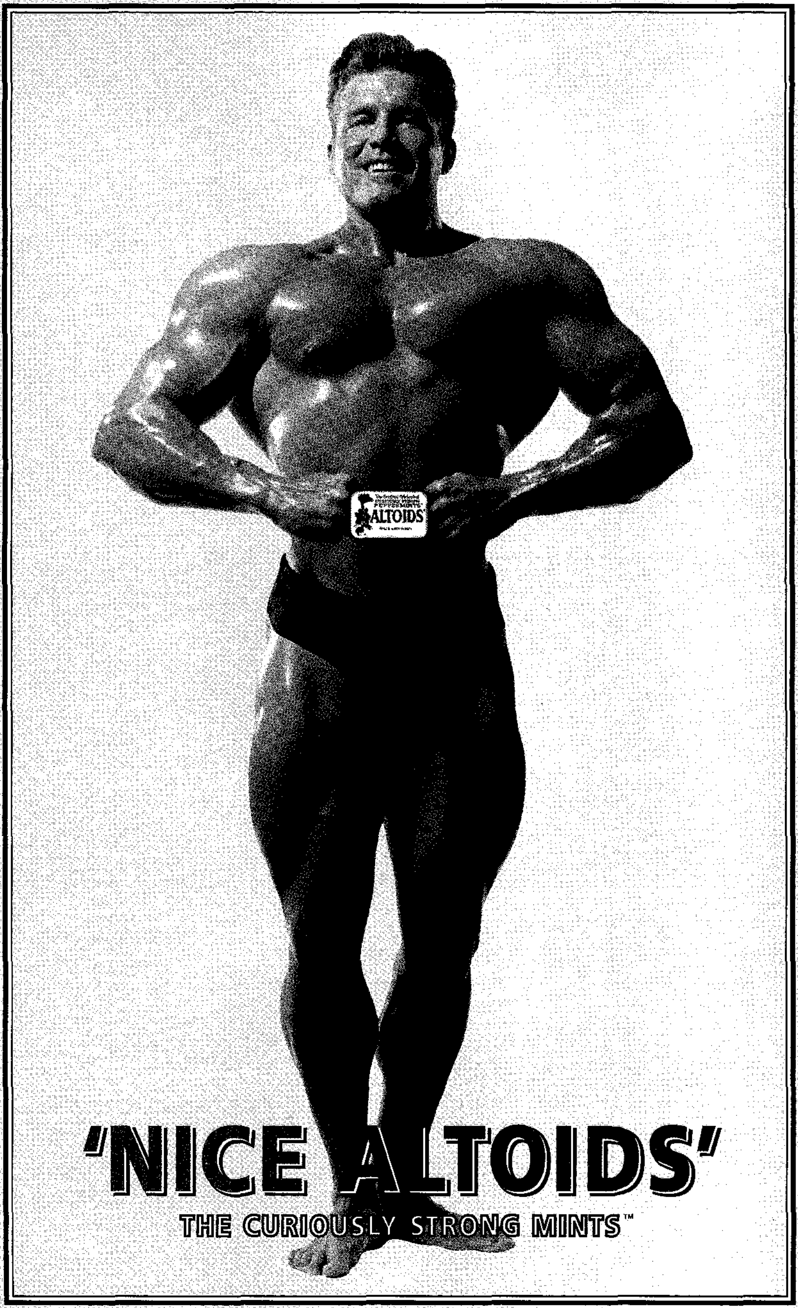
Allen Goldman
BROOKLYN

WHY IS THERE A BATTERED, ABUSED woman on your August 26 "Fall Fashion" issue? Is this a new trend? Will cosmetics counters of department stores hire large, punching brutes to execute women's great new fall look?

Mary McIntyre Crisanti
ROSELLE, ILL.

Lead or Leave

AS EXHIBITED IN MICHAEL TOMASKY'S "The City Politic: Orphan Politics" [August 26], the Brooklyn surrogates' race is gathering a lot of attention as the primary nears. Unfortunately, people are focusing on the political infighting rather than the qualities of the candidates. What Brooklyn needs is a Surrogate's Court judge who is a compassionate, experienced leader, not a political insider playing a role for the power structure.



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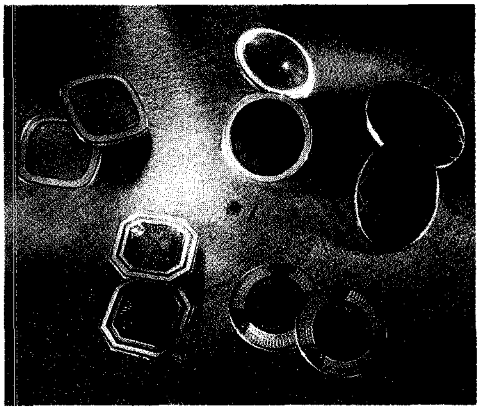

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It was encouraging that your writer understands that the job of surrogate is about "qualification" and "compassion." It would have been better for the voters, however, if the article had rated the qualifications, qualities, and compassion of the candidates. Manhattan and Brooklyn voters need to know whom they are voting for and how to avoid fostering politics as usual.

Howard L. Lasher
Candidate for Surrogate's Court Judge
BROOKLYN

Empire Builders

I ENJOYED JANE READ MARTIN'S "A REmovable Feast" ["Gotham," August 26] listing some of the stranger English foods, but I missed seeing a mention of my personal favorite, the "chip butty"—a French-fry sandwich. How an empire was formed on such a diet I'll never understand, unless they were all driven by a search for something decent to eat.

Paul Garrity
MANHATTAN

JANE READ MARTIN'S SHORT MEMOIR IS trenchant and accurate; not for the actual comments on English cuisine but for confirming that—at long last—the Ugly American is back. I have lived in the Land of the Frito and the Ho-Ho-Home of the Froot Loop for a few years now, and American food is largely dull, imitative, and drab. Big deal.

Thank God she didn't go across the Channel—all those French guys in striped T-shirts and thin mustaches eating garlic snails and frogs' legs! Next time, Jane, go to Disney World. It's more your kind of place, and they serve pizza and burgers too.

Yours munching on a tin of Spam laced with Miracle Whip,

Robin Patrick Browne
DALLAS, TEX.

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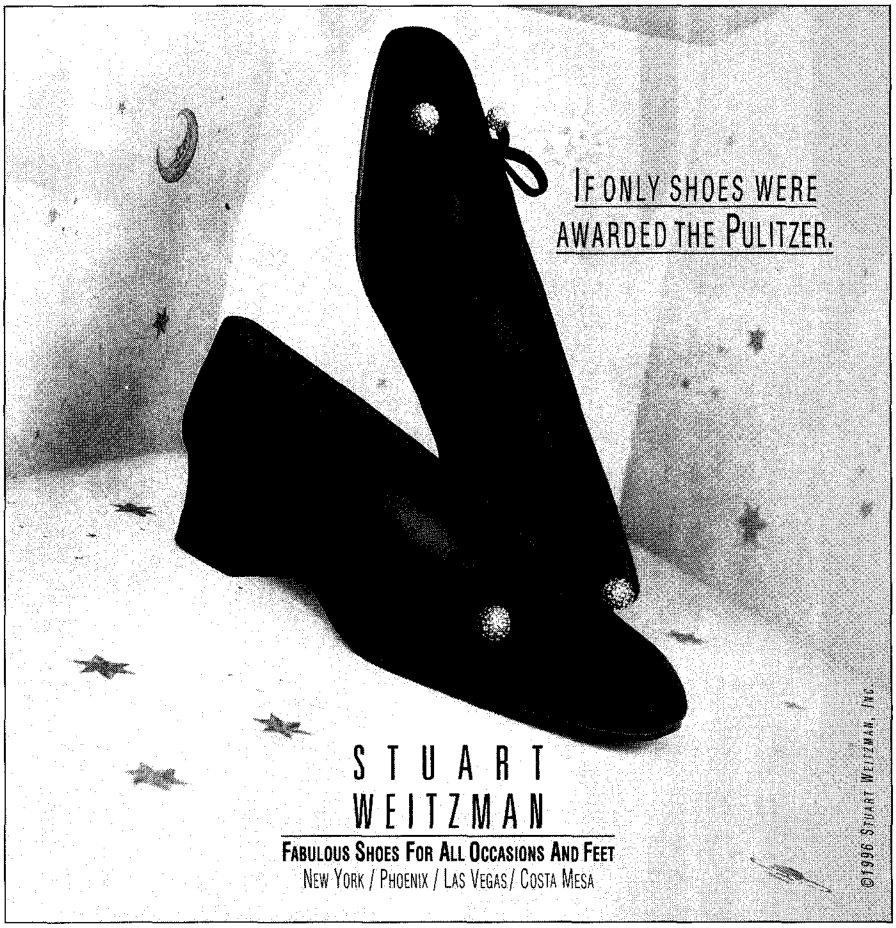

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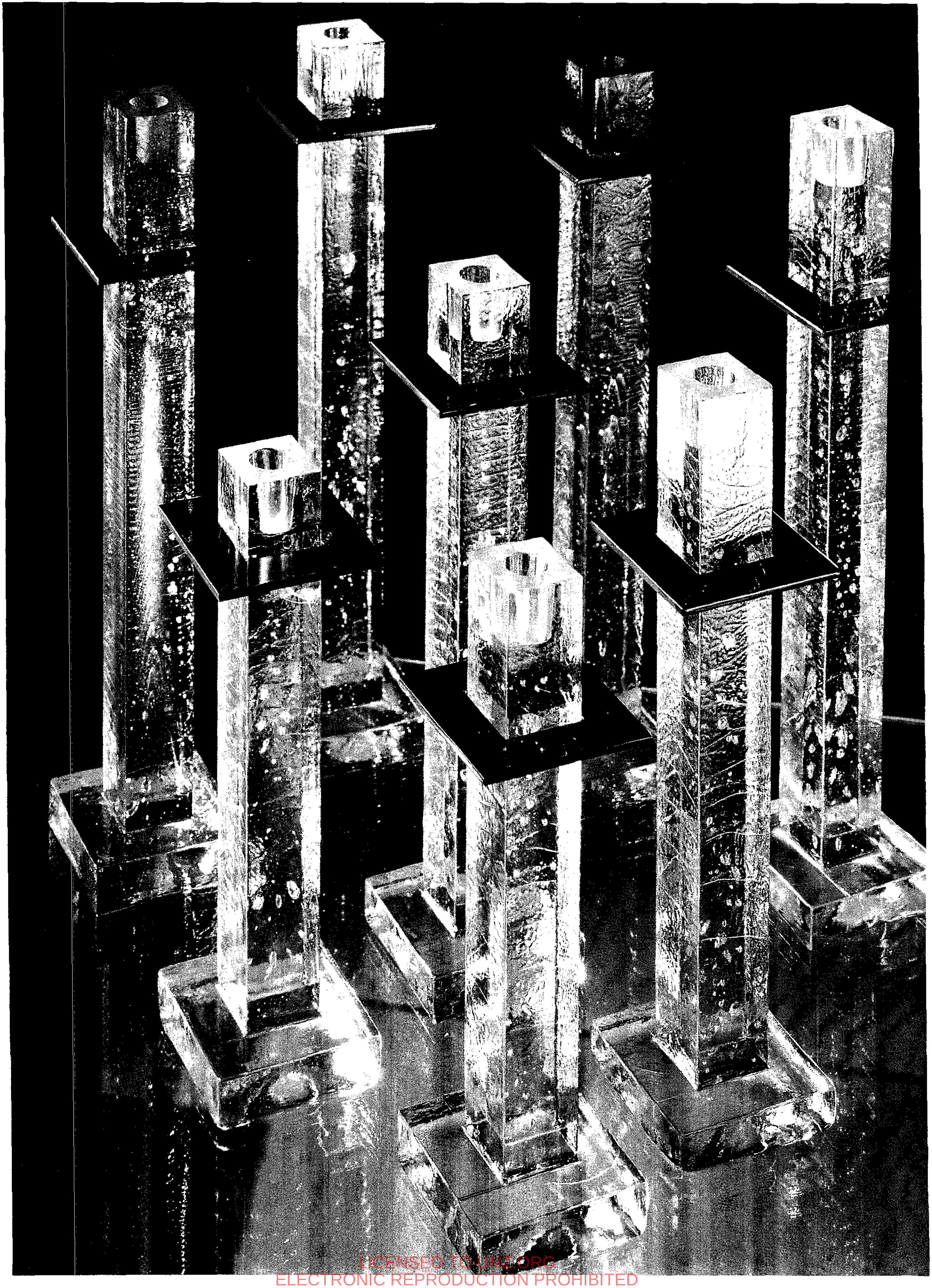

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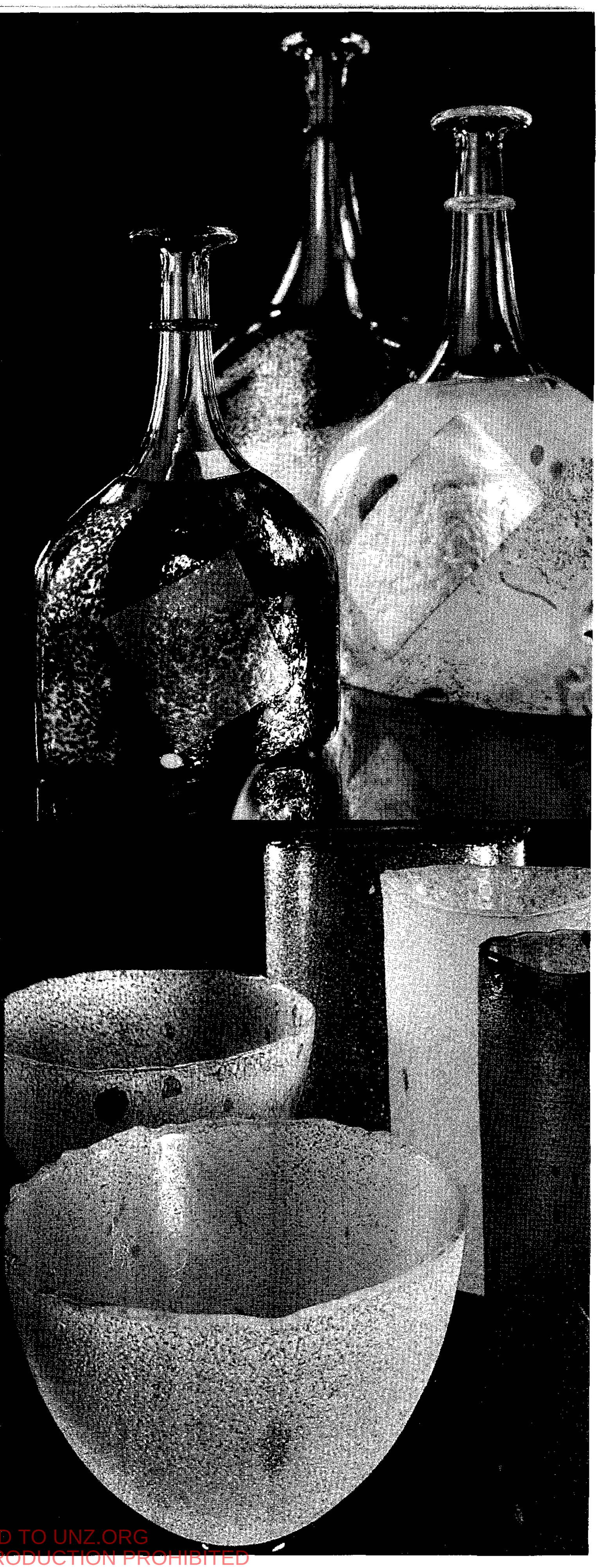

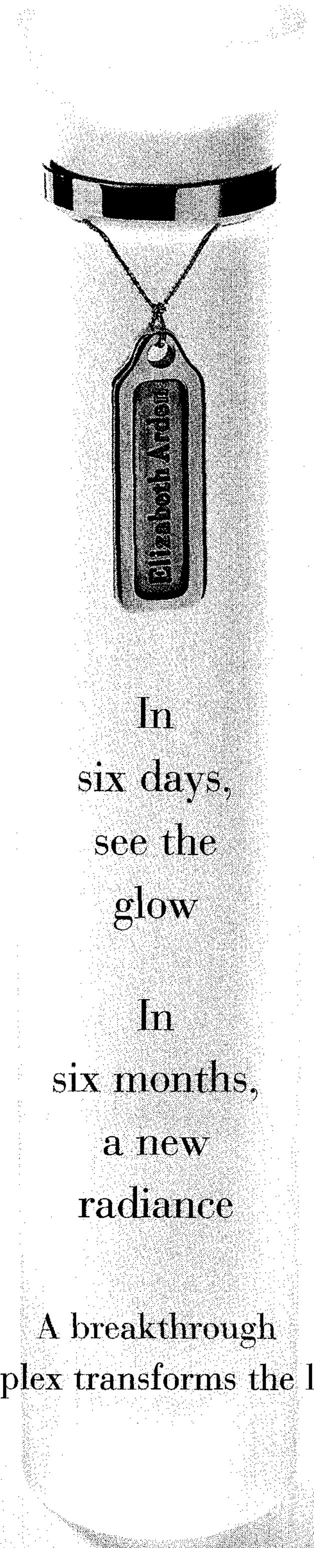

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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

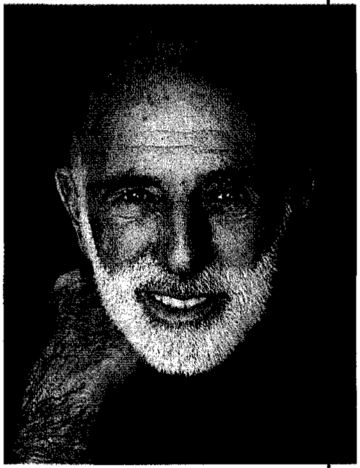
PAYBACK TIME IN THE COURTHOUSE

Now that she's facing a tough re-election fight from **Karen Burstein,** powerful Surrogate's Court judge **Renee Roth** is no longer depending simply on the kindness of strangers. Instead, she has old friends like Brooklyn attorney **Seth Rubenstein** agreeably pitching in on her behalf. Last December, before Burstein even entered the race, Rubenstein mailed out hundreds of letters noting that "forces in our community are actively seeking an opponent [to Roth]. Our goal is to raise enough early money to ensure that we can begin the re-election campaign as soon as the challenger surfaces." Then, on August 7, he invited friends to meet Judge Roth at Shun Lee Palace over cocktails and hors d'oeuvre. But not everyone believes Rubenstein's efforts are appropriate. It seems Roth, who came to office vowing to fight patronage, has been very generous to Rubenstein: He and his son have received Roth-approved appointments worth more than $700,000 during her fourteen-year term. In fact, according to official records, Seth and **Joshua Rubenstein** were the two most richly rewarded lawyers in Judge Roth's courtroom, winning appointments to oversee such lucrative cases as the estates of **Doris Duke** and Sunny von Bülow's mother, **Annie Laurie Aitken.** Rubenstein notes there's no prohibition against lawyers' contributing to judges and explains that his relationship with Roth is "purely professional."

Roth: Full-court press

URBAN RENEWAL FOR *WEST SIDE STORY*?

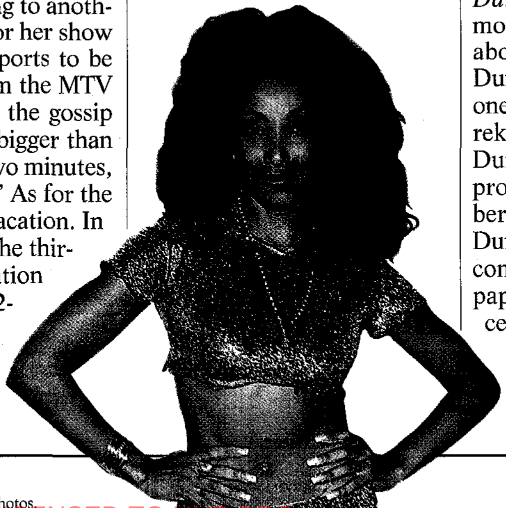
West Side Story, the glorious Leonard Bernstein–**Jerome Robbins** musical, has been spared a Hollywood remake. Until now. Disney is aggressively pursuing the play's authors—Robbins, **Arthur Laurents, Stephen Sondheim,** and the Bernstein estate—in a bid to redo the 1961 classic, nineties-style. The authors wouldn't even entertain the studio's first offer—$3 million. But when Disney returned with a figure closer to $10 million, their attitude quickly changed. "Somebody's made a presentation, and we're thinking about it now," confirms **Harry Kraut,** general manager of the Bernstein estate, who adds that the authors have received many proposals over the years. In the early eighties, a young television-development executive even suggested updating the musical ("improving" the music in the process) by setting it in L.A. and turning the Jets and the Sharks into the Crips and the Bloods. *That* proposal, needless to say, was trashed. But Disney is so serious that when Robbins mentioned **Bernardo Bertolucci** as a possible director, the studio promptly called Bertolucci's agent to sound him out. "Maybe it's time to do it," continues Kraut, although he adds that Sondheim has questioned the wisdom of mucking around with a classic. The authors will meet in late September to discuss the offer.



Jerome Robbins : Swimming with Sharks

A JULIE BROWNOUT AT E!

Is the E! *Gossip Show* trying to tone down **Downtown Julie Brown**? According to network sources, the hyperactive former MTV V.J.—who alternately curtsies, mugs, and frantically flails her arms each time she hosts the show—is not too well regarded by some of the show's correspondents, who are put off by her inflated profile and skimpy wardrobe. "The producers are only allowing her to reveal her belly button once a week now," says one relieved insider. Even more ominously, according to another source, E! recently filmed a couple of segments for her show without using the V.J. at all. Brown, however, purports to be unfazed. "At first, they wanted me to get away from the MTV image, so that people would concentrate more on the gossip and not on my midriff," she admits. "But I'm just bigger than life. I have twelve seconds of airtime and they get two minutes, so if they can't [top me] then maybe I'm just good." As for the host-free segments, Brown insists she was just on vacation. In any case, even if rumors of her slow fade *are* true, the thirtysomething Brown will still have a nice consolation prize to take home: her new boyfriend, "not-yet-22-year-old" Gap model **John DeVoe.** ("You know what they say about men who drive big cars?" she brags. "Well, my boyfriend *walks* everywhere.")



Brown: Generation Gap

NOT QUITE A DUNN DEAL AT THE *NEWS*

Is battle-weary editor **Martin Dunn** getting ready to ditch the *Daily News*? A spate of rumors in the British press about the London-born Dunn's returning home to run one of the English dailies has rekindled speculation that Dunn's days at New York's profitable tabloid are numbered. Neither the *News* or Dunn would comment on his contract, but sources at the paper report that it was recently renewed only through the end of the year. Meanwhile, reports that newly departed WCBS News vice-president (and for-

Photographs: top right, Jack Mitchell/Outline; bottom, Walter Weissman/Globe Photos.

Brooke Astor:
Artless invite

LIFE IS SHORT, ART FEUDS ARE LONG

That nasty boardroom brawl at the Dia Center for the Arts last winter is causing seismic reverberations on this fall's social calendar. Socialite **Jan Cowles** recently sent Dia's deposed chairman, **Ashton Hawkins,** a note asking him to sit at her table when the avant-garde-art foundation throws its annual gala benefit on October 23. But the seemingly generous invitation has a little twist. Cowles, who joined Dia's board while Hawkins was its chairman, was one of the few Ashton loyalists who survived the coup that deposed him and left Seattle-based **Charles Wright** in charge. "Is it possible that you could bring **Brooke Astor** with you?" Cowles wrote Hawkins, brightly. "It would certainly be wonderful if we could have you and Brooke." Even before his ouster, Hawkins had never brought his friend Mrs. Astor to the Dia benefit; this year, sources say, he's not even planning to attend himself. Neither, evidently, is MOMA's influential president, **Agnes Gund,** who is said to be angered at the shabby way Hawkins was treated. Gund's disapproval didn't stop Charles Wright's art-patroness mother, **Jinny Wright,** a member of MOMA's chic International Council, from asking if Dia's programs could be mentioned in the mailing sent to the 200-odd wealthy council members who will be meeting in New York that week. After all, with tickets running up to $2,500 apiece, Dia can use all the help it can get.

mer New York *Post* editor) **Jerry Nachman** has been angling for Dunn's job should be put to rest now that Nachman has been transferred to Los Angeles. Last week, CBS kicked Nachman upstairs to develop programming for the network's production arm, Eyemark Entertainment. Asked how he felt about his sudden transfer West, Nachman offered only a typically eloquent "Yippee-i-oh-ki-ay."

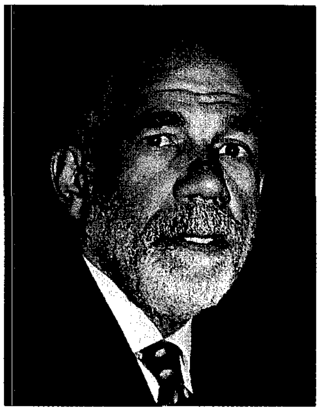
KATHY CASHES IN; BAKER TIES THE KNOT

DIAL-ING DOBIE: When the embarrassingly candid **Kathy Dobie** chronicled her overachieving early sex life this year in the *Harper's Magazine* piece "The Only Girl in the Car," she piqued the, uh, interest of publishing wonks everywhere. So it's no surprise that the heretofore obscure freelancer has landed a six-figure contract with Dial Press for an extrapolated version of the article. "It's going to be tough to write," says a surprisingly demure-sounding Dobie, "but I want to do it before I get too old and all I have to say is 'Hey, the boys were all really nice.' " The book, tentatively titled *A Slut's Story,* is expected out in 1998.

CAPITAL CONNECTIONS: There was more action going on at the conventions than **Ted Koppel** thought. According to a well-placed source, former Senate majority leader **Howard Baker** of Tennessee and retiring Kansas senator **Nancy Kassebaum** are about to stage Washington's most talked-about union since Carville and Matalin. The two moderate Republicans, who have reportedly been dating stealthily for several months, are planning to get married, says one D.C. insider. But Kassebaum insists her relationship with Baker, now a lobbyist, is nothing transformative. "We're just friends," she says coyly. Meanwhile, for the under-60 set, word is that MTV's political anchorbabe **Tabitha Soren** has quietly become engaged to New York–based *New Republic* writer and *Times Magazine* columnist **Michael Lewis.** Neither of the principals could be reached at press time, but sources say that they took a pre-convention hiking vacation together this summer in Norway, and she's visited his upstate retreat on several weekends. His answering machine refers to a "we"—slightly mysteriously, since Lewis's divorce from manic *Forbes* writer **Kate Bohner** is already official. The split was said to be amicable. No financial settlement was involved, sources say, and both Lewis and Bohner used the same lawyer.

GORE'S PORES: Tipper Gore prepared herself for the grueling Chicago convention as any savvy woman would—by ordering up to her hotel room a white-robed woman from Georgette Klinger to administer a 7 A.M. "de-stressing facial." The treatment was paid for with a $100 gift certificate purchased by a White House staff member. The more ascetic **Hillary Clinton,** meanwhile, declined *any* beauty handlers before her speech at the convention. Says a White House spokesman: "Mrs. Clinton didn't do anything special to prepare. She did her makeup all by herself."

Additional reporting by Mark Jacobs and Matt Pincus.

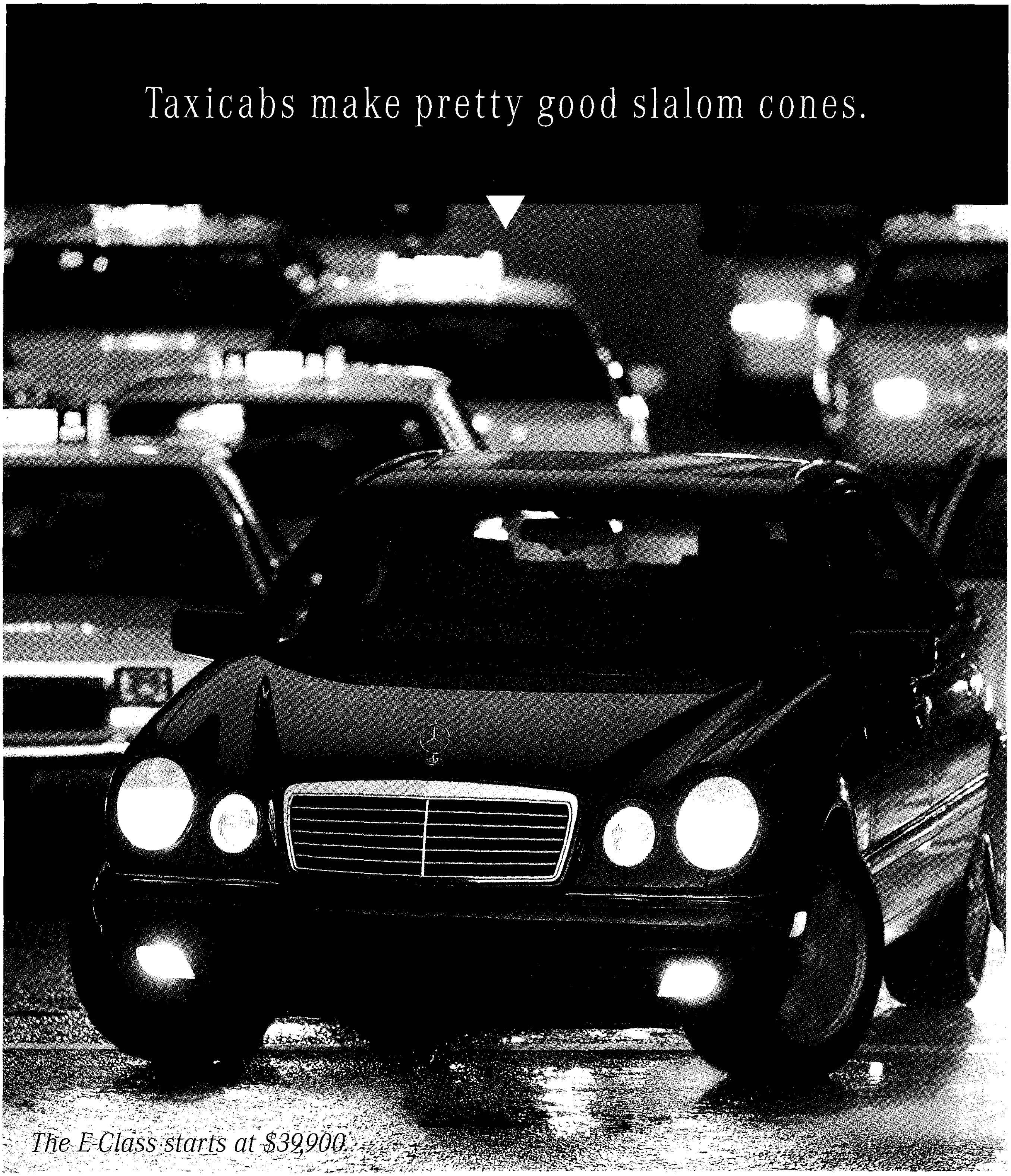


Ed Bradley:
Hack attack

ED BRADLEY TAKES CABBIE FOR A RIDE

Ed Bradley has had a pretty good year: Three of the six Emmy nominations awarded to *60 Minutes* were for his stories, and no less a source than **Dan Rather** himself put Bradley first on his list of potential *CBS Evening News* successors. But the $3-million-a-year newsman was apparently just another black guy to a cabdriver who was cruising the Upper West Side this spring. Upon leaving the Reebok gym, the earringed newsman hailed a passing cab and tried to get in—only to find the taxi's doors suddenly locked. The 55-year-old reporter argued with the driver through an open window, explaining that he was going downtown. The cabbie, also headed downtown, stubbornly refused to let him in and flicked on his OFF DUTY sign. Enraged, Bradley noted the driver's number, filed a complaint, and then personally attended the Taxi and Limousine Commission hearing on the matter. His persistence paid off: The cabbie, a two-year veteran with a clean record, was fined the maximum—$300—for his three infractions (refusing to take a passenger, locking doors while on duty, and misusing the off-duty light). "It's a pain to go through," says Bradley from Chicago. "But it's worth it and I'd do it again."

Photographs: top left, Andrew Eccles/Outline; center right, Chris Carroll/Outline; center left, Tom Rodriguez/Globe Photos.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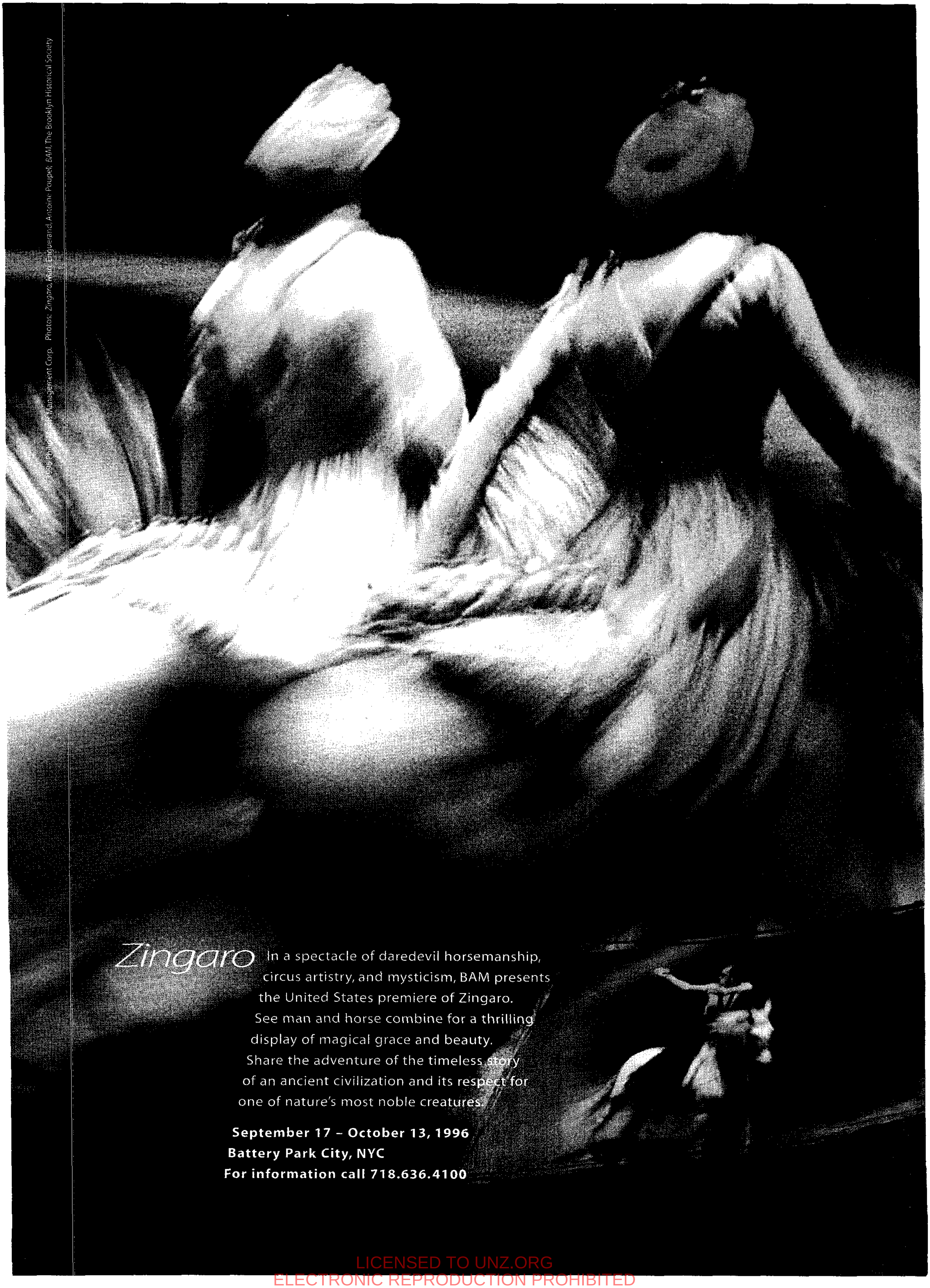

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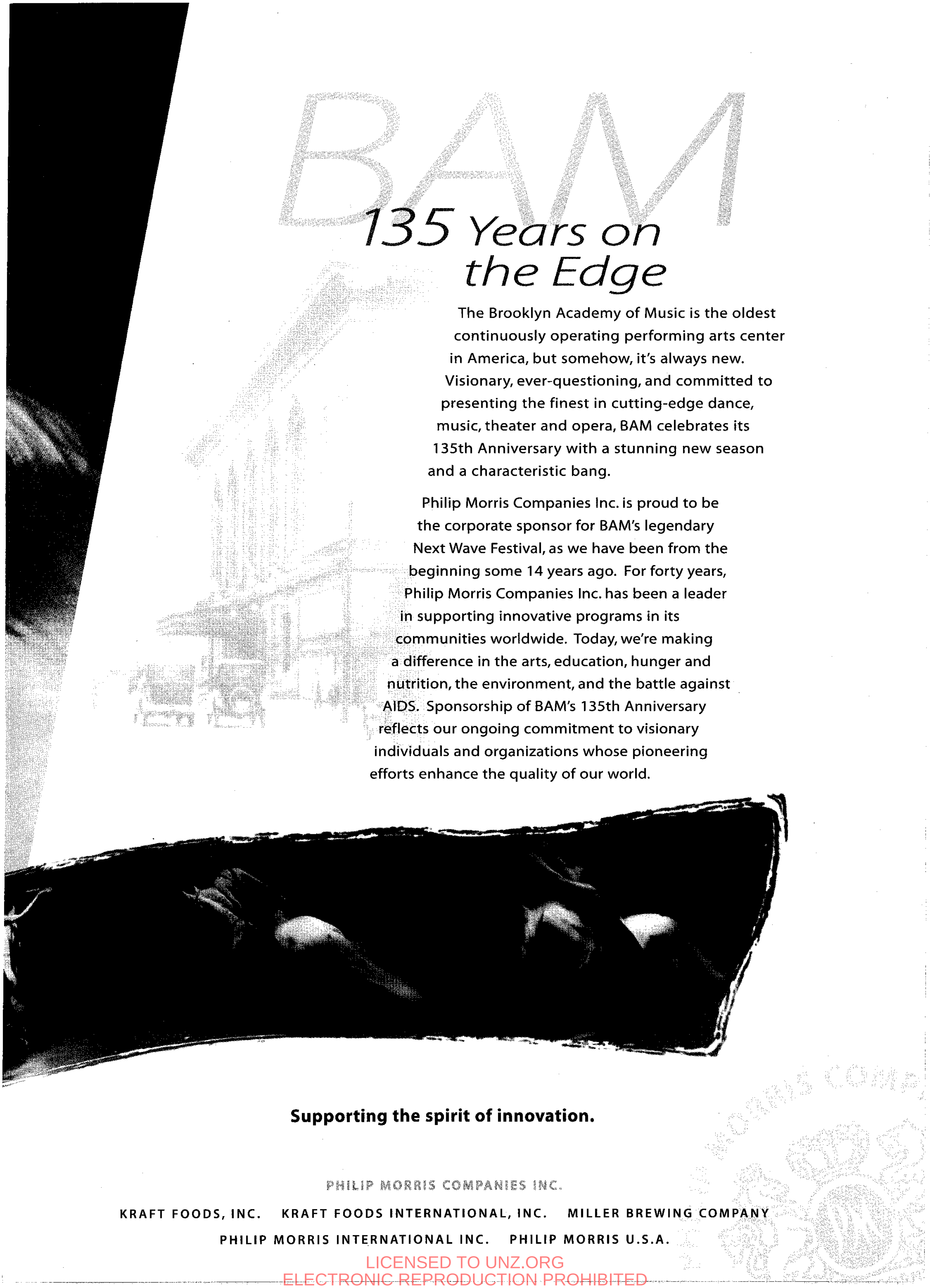

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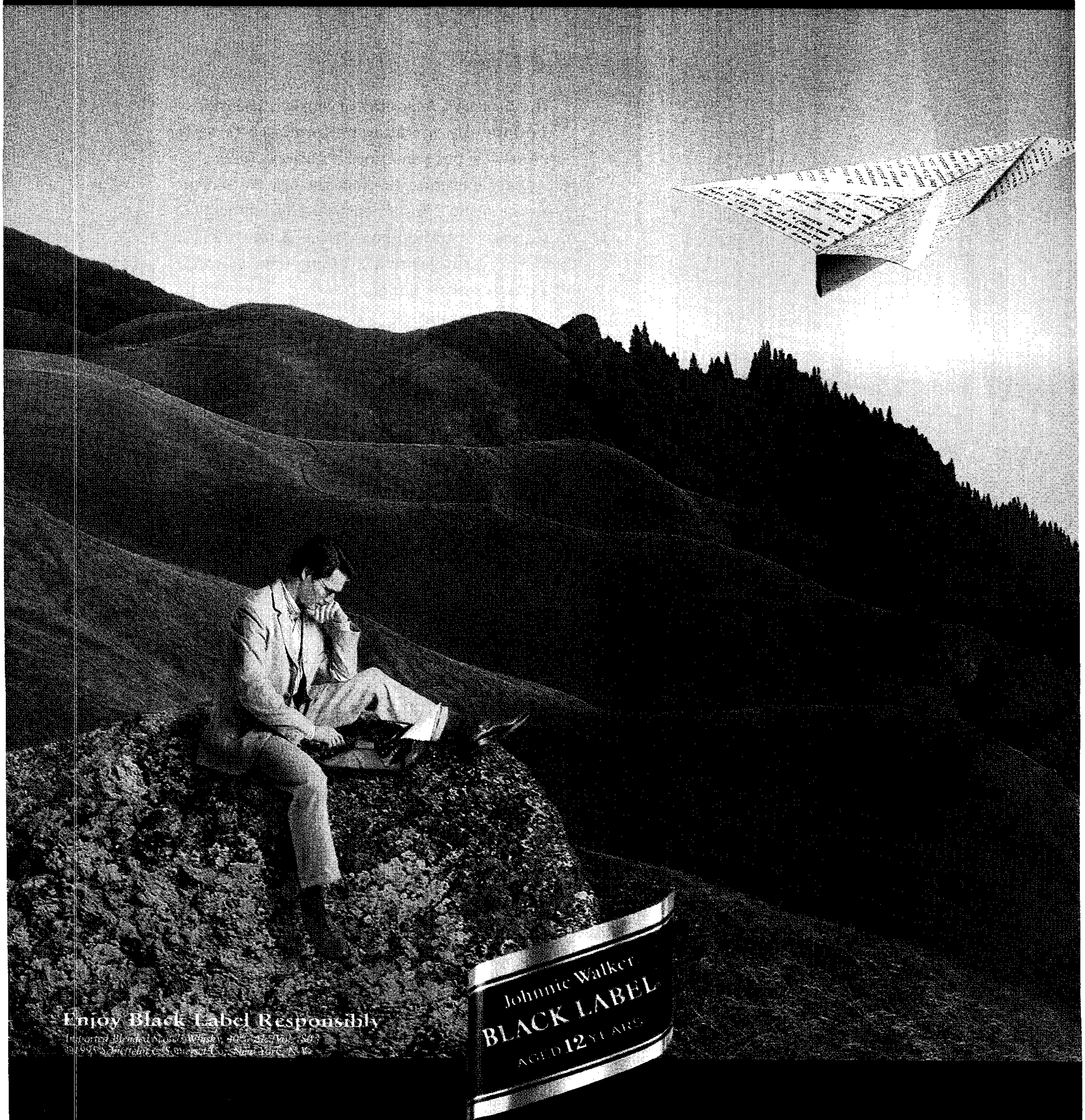
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GOTHAM

A transistorized labyrinth of beastly tracks—*Susan Sontag*

THE FRONT PAGE

Stepford First Wife

Hillary gets mommy-tracked.

One can almost hear the screenwriter's pitch: "It's a sort of *Stepford Wives Part II,* but this time the government's in on it. The First Lady of the United States is this tough, ambitious type. A few stories leak out—dodgy business dealings, that kind of thing. And the public starts to turn on her: She's too powerful, too controlling. It's an election year, and the president's advisers get the National Security Agency involved—develop a microchip that will *completely* transform her personality."

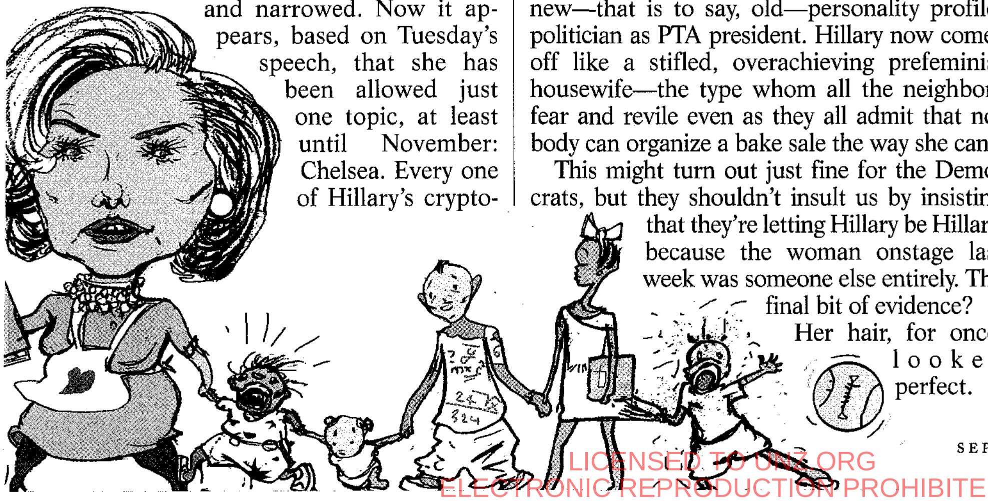
A stupid movie idea, probably couldn't even be green-lighted for the USA Network. But what else could explain the speech Hillary Clinton made at the Democratic National Convention last week? One strenuously modulated sentence after another, delivered with all the enthusiasm and soul of those new Directory Assistance recordings that ask, *What listing, please? What city?* And how else to explain her merely polite response to the adoring, even cultish crowd that had just given her a four-minute ovation? She actually appeared to be slightly irritated, as if she feared that if they didn't stop soon, the microchip in her brain would run out of memory, and Secret Service agents would have to rush onstage and jack in some extra RAM.

And who couldn't see this coming? Ever since Hillary's foray into political life crashed and burned, the spectrum of issues she has been permitted to weigh in on has narrowed and narrowed. Now it appears, based on Tuesday's speech, that she has been allowed just one topic, at least until November: Chelsea. Every one of Hillary's crypto-liberal observations about children in general had to be justified with a loving reference to her daughter, who'd been spirited off the campaign train and into the convention center in order to beam with admiration at all the right moments. Of course, what could stir up less of a fuss than the statement that we need to raise a country full of educated, uncorrupted kids? Even Bob Dole is unlikely to say, "Well, Hillary Clinton has said we have to do something about the 10 million American children without health insurance, but I think that's a crock."

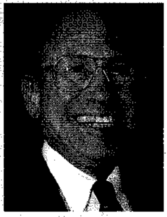
It was a smart move by the Democrats to bump the official keynote speaker, Evan Bayh, out of the prime-time slot and give it to Hillary, and to have her make a plaintive speech in which every third sentence included the words *my husband.* It was meant to show the Republicans and the rest of the country that the Clintonites aren't afraid of Hillary and don't consider her a liability.

But for those who believed in 1992 that she was going to change the role of First Lady forever, the speech was a disappointment. Because it's clear that she has been outfitted with a new—that is to say, old—personality profile: politician as PTA president. Hillary now comes off like a stifled, overachieving prefeminist housewife—the type whom all the neighbors fear and revile even as they all admit that nobody can organize a bake sale the way she can.

This might turn out just fine for the Democrats, but they shouldn't insult us by insisting that they're letting Hillary be Hillary, because the woman onstage last week was someone else entirely. The final bit of evidence? Her hair, for once, looked perfect.



OFF THE RECORD "Washington, D.C., schools have the same problems as New York—lousy buildings, no money, and bureaucratic chaos. But they don't have Rudy Giuliani's ego, and that means [former schools *chancellor*] Raymond Cortines might have a chance to make some improvements," a City Council member told *New York* after it was reported that the Washington, D.C., school system was considering hiring Cortines as a consultant.



AFFAIRS OF STATE "Now we know why [Dick Morris] wanted to avoid the press so much. No one in the history of this field has done more to avoid the media. Now we're all wondering, what were Dick and Bill really talking about in those private White House meetings?"—A former top Democratic congressional aide after Morris's resignation following reports that he had been patronizing—and revealing confidential information to—a $200-an-hour call girl

A MOVABLE FAMINE A small band of young people has been making its home on a ball field downtown in East River Park in recent weeks, in the same neighborhood as the recently evicted East Village squatters. "There's a woman in a new tent who looks like she might be from the 13th Street squat, and the guys who were camping out under the FDR at 36th Street have moved here," says Mike Polenberg of the Coalition for the Homeless. "They keep kicking people out and they keeping turning up in different places."

Crime

CRUEL AND UNUSUAL

MAX FERGUSON WAS UP LATE AS USUAL ON the Sunday night four months ago when he was arrested at the corner of Broadway and Houston. A little before 3 A.M., Ferguson had left his uptown apartment and taxied down to SoHo. An artist best known for *Ralph Lauren's Worst Nightmare (Self-portraits),* Ferguson had decided to go out and wheat-paste a few posters announcing his current exhibit at Gallery Henoch on Wooster Street. He was about to slap a poster depicting Katz's delicatessen down on a plywood wall when two plainclothes policemen appeared, put him in handcuffs, and charged him with a minor graffiti violation. The officers kept one poster as evidence but threw his portfolio into a nearby Dumpster. "We're going to put you in the system," they told him as they led him to an unmarked car.

The system was not working well that weekend. After spending time in a holding cell in the 9th Precinct in the East Village, Ferguson was taken down to One Police Plaza for booking, where he was put into a room with about 200 other people. To pass the time, he began making sketches of his cellmates. Then he made a few collect calls to a friend, hoping she could help speed along his release.

At 1 A.M. the next morning, Ferguson was put in a van and taken to yet another holding cell, at 100 Centre Street. Four hours later, he began to hear a strange sound and soon realized it was a recorded voice talking, Ferguson says, about "World Jewish banking conspiracies, Jews controlling the media, the Rothschilds founding the NAACP and the ADL for the express purpose of creating tension between Afro-Americans and Jews.

"The tape was coming from the guard area," Ferguson says. "But everyone in the holding pen could hear it. There were about five guards there."

Ferguson says that while the tape was playing, corrections officer Ashley Steward came to his cell door and asked Ferguson whether he was Jewish. When Ferguson said that he was and that he disagreed with everything on the tape, Officer Steward said, "Yeah. The truth is hard to accept." A fellow prisoner of Ferguson's who wishes to remain anonymous confirms the contents of the tape. "It was very disturbing," the cellmate says. "The things going on there were incredible."

Ferguson was released later that morning, and the graffiti charges against him were dismissed on June 24. A month ago, he filed suit against the city, seeking $5 million in damages. "It's not about the money. I'm doing well right now," he says. "I just don't want this to happen to anyone else."

When asked about the suit, Corrections Department spokesman Kevin Ryan would say only, "The policy of this department is to neither confirm nor deny the existence of an investigation." Ferguson remains hopeful, even though an interview he had with the Inspector General's office two weeks ago in response to his initial compaint raised a few doubts. "Their investigator first asked me if I knew any Rothschilds," Ferguson says. "Then he asked me if I knew anyone who knew any Rothschilds. When I replied that I didn't, he then asked me, did I know anyone in that league?"

Ferguson's lawsuit against the city is pending. JOHN CONNOLLY

SHOT

REFRESHMEN

Friday, August 23, after the fire at the old B. Altman building, *photographed by Greg Miller.*

City

POST COASTIES

BEHIND BUILDING 877, A SIX-STORY T-shaped monolith known as the Skyscraper, two boys were recently crawling through a Dumpster in search of treasure. "Yesterday we found two boxes full of toys," said Josh Mays, 8.

"And a parachute today," added his 7-year-old brother Jeremy, dragging the trophy from the shade.

"It's huge, man," Jeremy said.

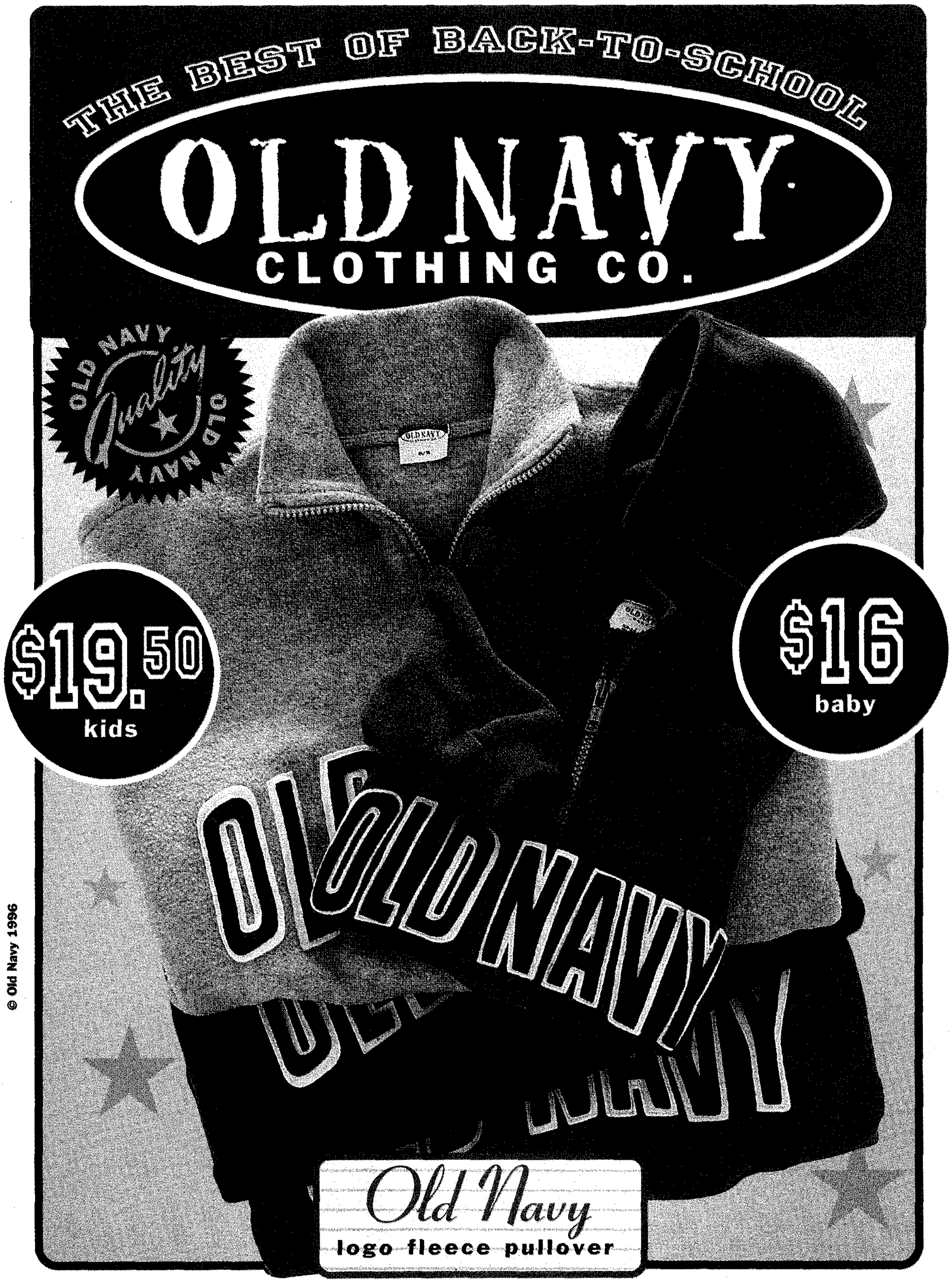
"Brand new, bro'," said Josh.

Governors Island would be children's paradise these days—great garbage picking, plenty of military souvenirs, more than 100 abandoned buildings—but nearly all the children are gone now, evacked along with most of the rest of the 4,000 residents of this 30-year-old Coast Guard base. As of dusk on Saturday, just a few hundred "Coasties" remain to keep the place up until October 1998, when the 172 acres of manicured real estate will be decommissioned for good after 300 years of military use.

The "termination," as it is called, proceeded without ceremony.

What the future holds for the island is entirely a matter of speculation and rumor. Donald Trump paid a lunchtime visit recently, stirring up some anxiety. ("I love Trump," said a teacher at the post's day-care center, "but I'd hate to see a casino here.") Students from NYU, the Van Alen Institute, and the USA Institute have proposed designs for a corporate-conference retreat, a visitors' complex, or a park. But Rene Miscione, spokesperson for the congressional General Services Administration, says it's too early to say which way it may go. "We are not married to any specific scenario," she says, "whether residential, institutional, open-space recreational, office/campus/conference center, hotel, federal/state/city park."

But last week, it was already a ghost town. A tote board at the ferry had the tally of moving trucks at well over 1,000. Parking lots were abandoned and window boxes were dry, especially outside the two-story barracks on the southern tip, where dozens of doors are sealed with a notice reading, THIS SPACE HAS BEEN SE-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PHILANTHROPY

Sweet and Sour Charity

It's been a rough year for AIDS charities. Government funding has been cut, public support has cooled. And in recent months a number of high-profile AIDS benefits have been marred by infighting and sub-par results: The AIDS Ride—which made over $3 million in New York last year—was less than boffo in Florida and Pennsylvania, leaving groups in both states bickering with the promoter about his fees. And last month, after Gay Men's Health Crisis (GMHC) reassured donors that the annual Morning Party on Fire Island was *not* a druggy, boozy free-for-all, a man overdosed on the dance floor and had to be airlifted to a hospital.

"The publicity from one bad event can hurt AIDS groups across the board," says Attie Guttag of GMHC. But when it comes to figuring out how to make your donations most effective, bad numbers matter more than bad P.R. Below is a breakdown of the most recent results of New York's biggest events, including what percent of the money they take in actually goes to the cause.

NORMAN VANAMEE

At the finish line of the 1995 Boston to New York AIDS Ride.

Event	Donors/ Celebrities	Gross/ Net Profit	Expenses	% to Charity	Where They Stand
AIDS Dance-a-Thon for GMHC. Probably the best-known New York fund-raiser. Over 6,500 gather each November.	Keith Haring designed the original poster; Rosie Perez and Madonna are just a few who have danced.	$1,126,981/ $565,129	$561,852, including a $75,000 promoter's fee, $22,794 to rent the Javits Center, $10,967 for Javits's famously expensive labor.	50.15%	The 1996 Dance was cancelled after 1995's costs soared. "We'll do it again next year when we can cut expenses," says a director.
AIDS Walk for GMHC. For the eleven-year-old event, thousands walk 10 kilometers each May.	Tony Randall and Joan Rivers are regulars. This year, Mayor Giuliani encouraged city workers to participate.	$5,046,065/ $3,966,897	$1,079,167, including a $95,000 promoter's fee and $23,113 for the "Thank You" party in Central Park.	78.61%	GMHC is the country's oldest AIDS organization, and this is its big event.
AMFAR's Fall Event Last year it was a screening of *Mighty Aphrodite*. This year it's a tribute to Angela Lansbury.	Elizabeth Taylor, Sharon Stone, and Lansbury generate millions for AMFAR by hosting black-tie parties.	$147,111/ $114,924	$32,187.	78.12%	They've been criticized for the high costs of their black-tie dinners; movie premieres are much more cost-efficient.
Boston to New York AIDS Ride for Lesbian and Gay Community Services Center and Community Health Project. 1996 ride is this week.	Last year, Ruth Messinger called bikers "heroes" after they rode 250 miles in three days.	$3,635,851/ $2,242,458	$1,393,393, including a $180,000 promoter's fee, $251,895 for food, $66,108 for entertainment.	61.68%	"We reach people who don't usually give to AIDS," says the promoter. "You're paying for a bike trip," says a critic.
Broadway Bares for Broadway Cares/Equity Fights AIDS.	Stage stars semi-strip to show tunes. Last year, Nathan Lane hosted but remained clothed.	$87,000/ $74,000	$13,000 including $1,500 for costumes and $1,500 for rehearsal space.	85.06%	"This event sells itself," says a Broadway Cares spokesman.
Morning Party on Fire Island for GMHC. Dancing starts early in the day so those with AIDS-related diseases can attend.	Taps influential Fire Island gay crowd; David Geffen is one of the sponsors.	$500,000/ $430,000	$70,000, including a $10,000 promoter's fee and $22,000 to ship in supplies.	86%	"They're turning a blind eye to drug abuse," says a detractor; GMHC says it's trying to educate guests.
7th on Sale for Council of Fashion Designers/ *Vogue* Initiative, New York City AIDS Fund, and others. A four-day designer sale at the 26th Street Armory.	*Vogue* Magazine, Calvin Klein, and Donna Karan were last year's sponsors; David Bowie, Fran Drescher were among shoppers.	$5,800,000/ $4,399,000	$1,401,000, including $201,000 management fee, $130,000 to rent the armory.	75.84%	"We would have made even more, but a lot of people bounced checks," a CFDA spokesman says. Next sale not until 1998.

Photograph by AP/Wide World Photos.

Governors Island, shortly before the evacuation.

CURED BY THE MASTER AT ARMS STAFF.

Among the remaining adults, the sense of loss was tempered by the relief of escaping what was really a very small and isolated community. "It's kind of nice. Everybody knows everybody, but by the same facet, everybody knows everybody," said Petty Officer Jeffrey Fenn, 24. "There's no getting away. Say you're dating—if the relationship goes sour, what do you do? Wait till your tour's up."

"There was a whole lot of *Peyton Place* going on," said Vickie Clark, a petty officer third class who has lived on the base for seven years—through a wedding, the birth of a child, and a divorce, then into a new romance. "Say something to one neighbor, and before you know it, you're the bitch who lives up on the sixth floor." Denizens of the Enlisted Club were particularly fierce—"It was hands-down Gossip Control," said Clark, who sometimes D.J.'d there. "If you wanted to know what was going on inside somebody's apartment, go to that club."

"Living in a fort was cool," said Mike Karr, a 41-year-old Coast Guard commander, as movers swarmed his three-story corner of Fort Jay, a 200-year-old landmark in the center of Governors Island. Still, Karr said, it had its drawbacks. He pointed above the wall to the top half of the World Trade Center towers. "I went up there once and spun the Big Eyes around to the fort," he said, miming. "And the whole porch just popped into focus." He imagined thousands of people every day peering down onto his home, and shivered. His next home, at Fort Wadsworth in Staten Island, will be a more traditional design—with nothing out the front window but ocean—which is fine by him. "Coasties," he explained, "are mostly small-town people."

DAVID FRANCE

Entertainment

VON TRAPP FAMILY VALUES

IF YOU WERE STANDING ON THE CORNER OF Sixth Avenue and 42nd Street last Monday night, you would have heard a loud roar go up at about 8:15 P.M. Not the kind you might guess it to be—coming from a televised Knicks game in Times Square, for example. Maria had just reached the top of the mountain, spread her arms out, twirled around, and burst into song.

So commenced the final evening of the Bryant Park film festival, the popular free weekly screenings that have been going on all summer. Last week's feature, *The Sound of Music,* broke this year's record, with 12,000 people—twice the average—scrambling for a space on the Bryant Park lawn. Most were young professionals in their twenties and thirties; some brought catered picnics, others six-packs of Bud. Only a handful brought children, but across the board, they displayed a startlingly good recall of the Rodgers and Hammerstein score. "I've got confidence in confidence alone," they confidently sang with Maria as she made her way from the abbey to meet her new charges.

The audience was so attentive, it managed to find prurient interest in the most wholesome of cinematic families. The first onscreen appearance of the Von Trapp patriarch, played by Christopher Plummer, brought catcalls and whistles from female audience members. "Captain Von *Fox,*" murmured one woman as she gazed at Plummer's face while leaning on the balustrade lining the park, the evening's equivalent of standing room. The "Do, a Deer" number started off an ardent call-and-response volley that built in intensity until one young man, no longer able to contain his excitement, sprang up from the ground with Friedrich to shout, "Fa, a long, long way to run!" and then plopped himself back down. And the opening notes of "Edelweiss" were celebrated heartily in the back row, where twenty or so people (some of them in Tyrolean hats) raised green sprigs and waved them in the warm air.

Traditional definitions of good and evil were embraced. The audience hissed loudly when the elegant Baroness, Maria's contender for the job of Mrs. Von Trapp, said, "Max, haven't you heard of a lovely little thing called *boarding school*?" When the children sang "So Long, Farewell" at the end of the ball scene, an entire field of hands went up to wave them off to bed. And way in the back at the Bryant Park Grill, a man dressed in a habit lustily joined in with Mother Superior for "Climb Ev'ry Mountain."

Things got a little quiet when the Von Trapps had to push their car out of the driveway for fear of attracting the attention of the Third Reich. It was getting late, and it had been a while since the last musical number. But then Rolph the telegram boy turned Hitler youth did a *sieg heil* ("Boooo!"), and the nun nipped an electrical coil out of the Nazi's car ("Yayyyy!"), and before you knew it, the Captain, Maria, and the children were crossing over the mountains to safety in Switzerland. The crowd erupted into cheers.

"I couldn't believe it," says Susie Sigel, the director of special projects for HBO, the series's sponsor, who's seen the movie "900 million thousand times.

"I guess it's just a part of growing up. Everyone was in the same boat. But I haven't seen that kind of participation since I went to *The Rocky Horror Picture Show* when I was 18 years old."

RUTH G. DAVIS

Julie Andrews as Maria in *The Sound of Music.*

Photographs: top, Lesley Robson-Foster; bottom, Kobal Collection.

The Greatest, Still

At Essex House for the premiere screening of TNT's 'Muhammad Ali: The Whole Story.'

By Ariel Kaminer
Photographed by Patrick McMullan

UP AND DOWN THE STREETS OF MIDTOWN, MUHAMMAD ALI was striking a pose of defiant victory: arms outstretched, mouth wide open, eyes aglow. Just how you remembered him; just like the old days. But it was only so on the promotional posters for the new biographical documentary—in person, it's a different story. He's two or three decades older now; he walks with a slow shuffle and speaks, if at all, in a whisper. The difference is so striking that it's easy to get confused.

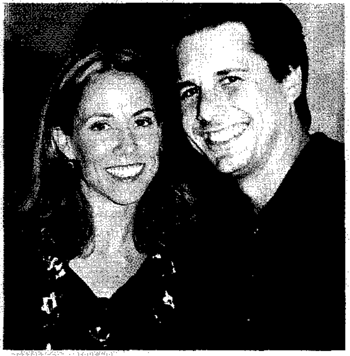
The guests at the film's premiere, seemingly as intimidated by his current infirmity as by his previous invincibility, didn't quite know how to act around him. The same people who tend to swarm and devour other celebrities fell deferentially silent as Ali walked by. A few people pushed their way up to meet him and then, face to face at last, found themselves with no way to communicate their admiration, as if his limited ability to speak had somehow rendered them mute as well. They took his hand and shook it. They clapped him on the back. A few even dared an embrace. Then they stepped aside, to let him walk on to the next awestruck, discombobulated fan.

Geraldo Rivera, predictably less timid than most, pulled out a black-and-white blowup from the old days, which Ali signed with painstaking care. When he got to the end of his own name, he faltered, thought a moment, and whispered something barely audible in Rivera's ear. "The date? Well, 1996," Rivera said, trying to keep it simple. So Ali wrote the year and left it at that, and the circle that had gathered to watch the event laughed happily, the way people do when you blow out all the candles. Rivera leaned across and planted a big, deliberate kiss right on the champ's cheek. Ali smiled back, looking somewhat surprised.

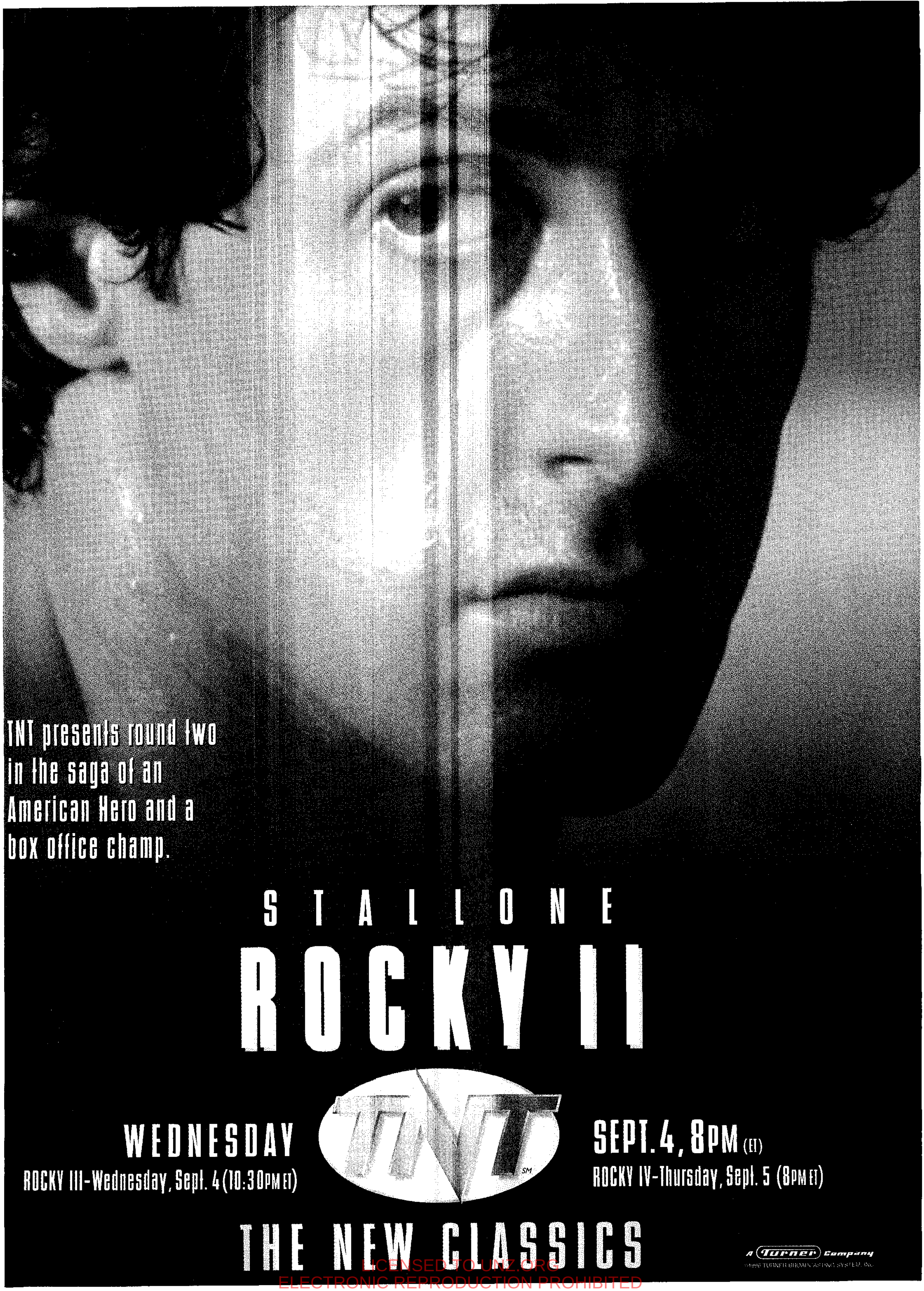
At TNT's party for the premiere of Joseph and Sandra Consentino's biographical documentary *Muhammad Ali: The Whole Story:* Iman and Ali (above), and NY1 News's George Whipple III with *Daily News* contributor Baird Jones (left).

"People think he's not in there," said Sandra Consentino, the film's co-producer. "That because of the Parkinson's, of what they see—that he can't understand. But he's in there."

As Ali came over to greet her, he paused to notice Michael Terry, who'd composed the film's score. Leaning in, he registered his approval of Terry's attractive companion in the same backhanded way he'd once addressed Ferdinand Marcos. "Hey," he whispered to Terry, "you're not as dumb as you look."



Far left, Adelle Lutz and David Byrne at Wax for a going-away party in honor of their niece, China Chow, who is returning to college in California. Top center, James Carville with Harvey Gantt at a fund-raiser for Gantt's senatorial campaign against North Carolina's Jesse Helms. The event took place in the home of Jeffrey Abrams and Katie McGrath. Bottom center, Sheryl Crow and photographer Kevin Mazur at the Arthur Danziger Gallery for the opening of a group exhibition that features Mazur's work. Near left, Caroline Berthet and Jane Holzer at the Bridgehampton Polo Club for the last game of the Mercedes-Benz Polo Challenge, co-hosted by *Hamptons* magazine.



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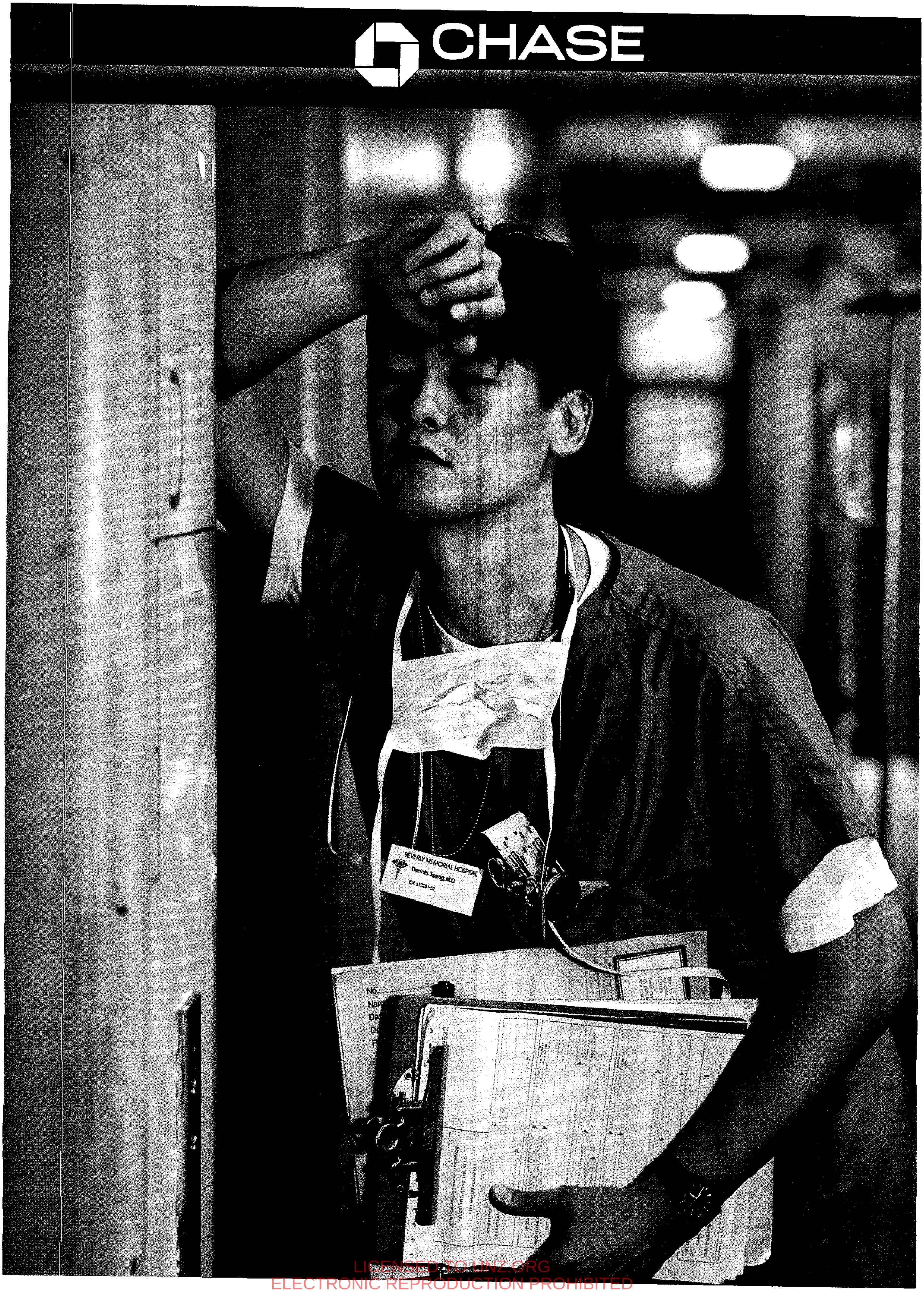
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THE DEMOCRATIC CONVENTION

Where's the Party?

BY JACOB WEISBERG

Nationally, it's sacrificed ideals—wise welfare reform, universal health care—in pursuit of November victory.

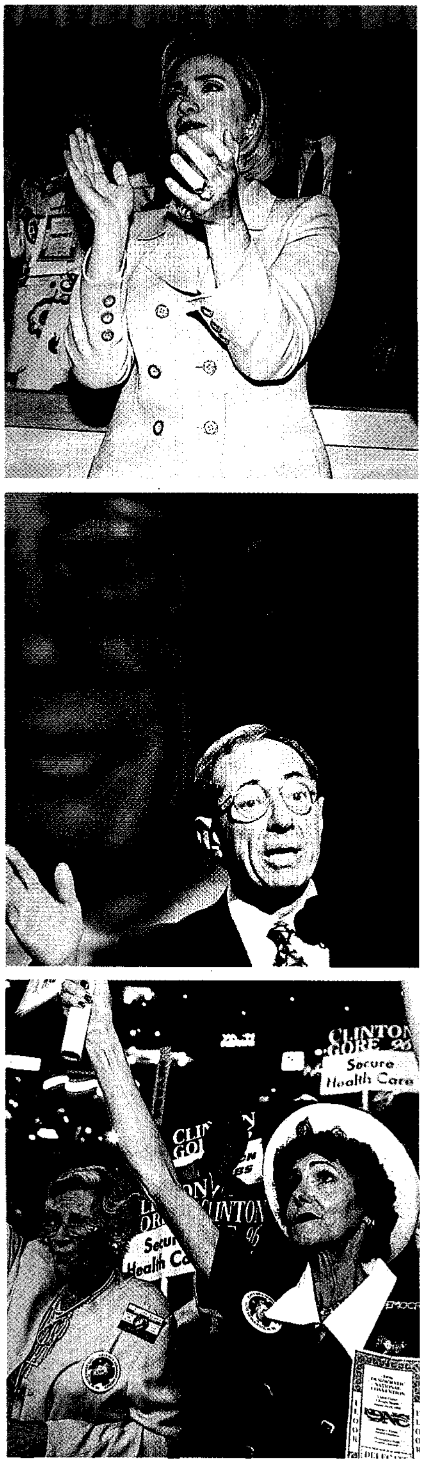
AT THE 1992 DEMOCRATIC CONvention, the buoyant tone was set by hordes of college students, many of whom had gotten excited enough about Bill Clinton to take the fall semester off and volunteer. They were genuinely inspired by the youthful candidate who meant to change the country. At one Gen-X bash in Washington, Clinton yanked off his tie and wailed on his saxophone; maybe he wasn't quite JFK, but he gave off an air of risk and energy along with his good intentions.

This time around, the kids are less in evidence, and the saxophone is played not by Clinton but by Kenny G—denatured jazz for decaffeinated liberalism. Clinton has learned well the art of not offending; this time, there is little hint of the activist neoliberal agenda that made him a compelling (and, to some people, threatening) figure the last time around. The char-broiling of Dick Morris helped obscure the real message of the convention: On the big social issues, the president and his party no longer dare to have anything to say. In the four major areas of domestic policy, they have essentially thrown in the towel.

Welfare. Flash back to 1992 and Clinton's "New Covenant." People receiving government support had a responsibility to work for their benefits. Government had to give them an opportunity to do so. This spirit, if somewhat attenuated, still prevailed in the plan Clinton proposed too late for it to stand a chance of passage in 1994. Last month, he signed a bill that dropped the opportunity part of the equation in favor of a sound scolding.

My prediction is that this will be remembered as the greatest tragedy of Clinton's administration—not because the president signed a bill that was too brutal, but because he blew the last great reform opportunity of the century. Loopholes will excuse the states from having to shove

(continued on page 40)



Hillary Clinton didn't mention health care, nor does the platform. Mario Cuomo didn't rise to the occasion. The rank and file cheered on cue, resigned to the new, less dynamic regime.

BY MICHAEL TOMASKY

Among New Yorkers, as Cuomo's shadow fades, the younger generation scrambles to get into the light.

SAY THIS FOR NEW YORK DEMOcrats: Even away from home, even at the coronation of an incumbent president, even on the great national stage that was their party's successful return to the city of Daley, what they really care about when all artifice is stripped away is local politics. Yes, there was some grumbling about the welfare bill, and quasi-enthusiastic attempts were made to be "on message" with the White House, but basically, the handsome Palmer House was, for five days, one big county dinner.

And given that the convention itself produced no drama, New Yorkers took it upon themselves to manufacture some, or at least some mischief. The point of the week was having sharper elbows than the other fellow, getting a little more press, working a slightly fresh angle, all in the hopes of ascending the plinth of greatness in 1997 (city elections) and 1998 (statewide).

So here was Public Advocate Mark Green—who, in case you hadn't heard, would like to take over Al D'Amato's Senate seat in 1998—getting up around 5:30 every morning to do New York radio shows. (The time difference was less wretched than Republicans faced in San Diego, where they had to arise on the sour side of 4 A.M. to compete for New York drive time.) There was Manhattan borough president and mayoral candidate Ruth Messinger, working rooms and handing out MESSINGER IN '97 buttons to all takers, persuading even Roberto Ramirez—the close ally of her rival, Bronx Democratic leader Fernando Ferrer—to wear one for a brief comic moment. Ferrer himself played it in a lower key. Alternating between a standard-issue pin-striped suit and one of those loose-hanging white guayabera shirts that, especially when he added the sunglasses, left him looking rather impressively like a Latin Ameri-

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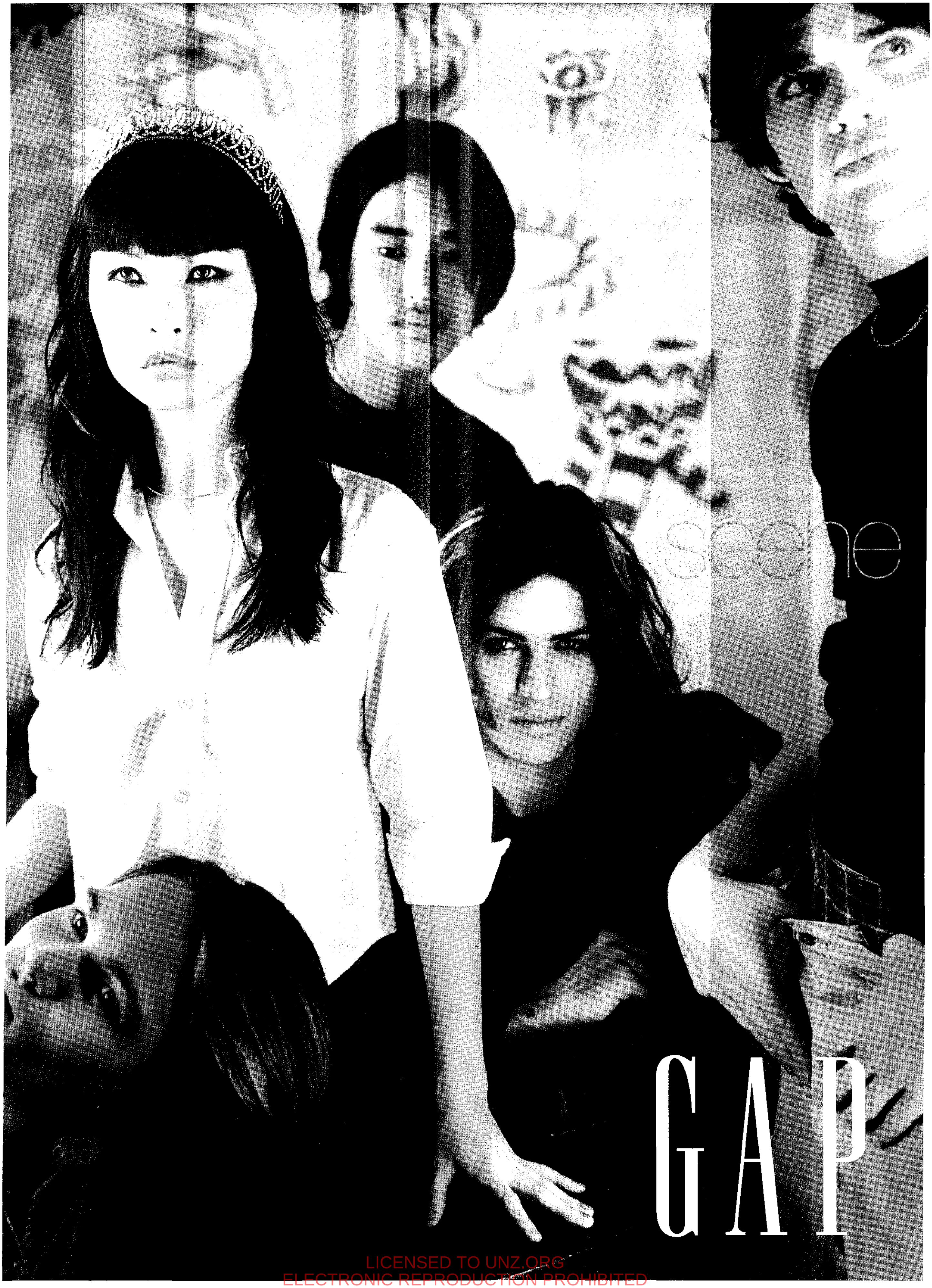
Photographs: top to bottom, Porter Gifford/Gamma-Liaison; Ted Soqui.Sygma; Andrew Lichtenstein/Sygm


scene
GAP

Weisberg *continued from page 38*

poor families into the streets, but most of the poor won't be plausibly pushed to improve their lives, either. Just as the president recognized it as politically untenable to ask Congress to spend more on the underclass, the nation's governors (with a few honorable exceptions like Tommy Thompson of Wisconsin) will keep alive a debased, cut-rate version of the old system for the simple reason that it's cheaper than any other option.

There was actually something creepy about the way the Clintonites congratulated themselves for tolerating dissent on welfare at the convention. They're all but admitting the president signed a lousy bill, contending he had to do it to win another term. But if you give up on genuine welfare reform—which requires not just Clinton's add-on tax subsidy for private employers who hire welfare recipients but a last-resort government-jobs program—you are guaranteeing continuing neglect of the underclass catastrophe. So what exactly are we saving Clinton *for*?

Not for the sake of reforming **health care.** The most shocking omission in the platform is any mention of the 43 million Americans who now lack health insurance. Democrats were so burned by the issue that they're not just silent about solutions—they're barely willing to consider the problem. Instead, the platform takes credit for the Kennedy-Kassebaum legislation, which is supposed to ensure "portability" for workers who move from job to job, or from job to no job.

The fact that everyone in Congress supports this bill is a good hint that there's something wrong with it. In fact, the law is good news mainly for downsized corporate executives, the only people likely to be able to pay the market rates insurers will be happy to charge them. It is true that insurers will have to cover people with preexisting conditions who might otherwise lose their insurance when changing jobs. New York State tried a version of this reform under Mario Cuomo. The number of people without insurance didn't actually go down, because while the uninsured were guaranteed "access," fewer could afford coverage.

If the Democrats wanted to do something about health care without facing charges of nationalization again, they might begin by eliminating 100 percent tax-deductibility for gold-plated employer-provided plans and using the proceeds to cover some of the working poor who now lack insurance. But don't hold your breath; unions hate the idea.

Education. If welfare and health care are capitulations to conservatives, Clinton's education policy has turned into a straight pander to the left, in the form of the party's single most powerful interest group, the teachers' unions. Better than 11 percent of the delegates were members of the American Federation of Teachers or the National Education Association, organizations that feel about school reform the way a bug feels about a windshield.

Republicans hate the NEA for the wrong reason: because the union is dead-set against the public funding of private schools. Reforming education may yet require such a shake-up, but dismantling the public schools—the inevitable end result of a voucher system—is too radical a step to take without first trying less drastic alternatives. The real reason to hate the teachers' unions is that they quashed mild, common-sense reform ideas of the eighties like merit pay, alternate-route certification, and principal control. Here, too, there were high hopes for Clinton. As governor of Arkansas, he bravely fought the teachers over the issue of competency testing, and won. This time, the new head of the NEA was on his campaign train from West Virginia, and the NEA's former chief lobbyist Deborah DeLee ran the convention. Clinton still says nice things about reform ideas like charter schools and public-school choice while Hillary blathers on about families and children, but it can't mask the reality that the president seems to have little intention of doing anything substantial.

John Spratt
jay

This year's Democratic and Republican conventions were in many ways indistinguishable.

Entitlements. Bold entitlement reform has never been Clinton's strong suit, but he did dabble in it during his early days. In 1993, he proposed funding his health-care bill by moving Medicare patients into managed care. He also raised taxes on high-income Social Security beneficiaries to help reduce the deficit. Now Clinton needs Medicare too much as a demagogic club to address it seriously as a problem. So successful has his line of attack been against the Republicans that no Democrat can resist the Floridian lure. Even the Senate's entitlement Diogenes, Bob Kerrey, gave a convention speech in which he said that only the Democrats could stop Medicare cuts from happening. Which means, if you take his past remarks at face value, that we should all vote Republican. Kerrey will probably recover his senses around January 1, after he's done chairing the Democratic Senatorial Campaign Committee, a task for which he is temperamentally unsuited. Clinton, however, has painted himself into a corner with his scare tactics. You can't run on a promise of leaving Medicare and Social Security alone and then do what needs to be done to keep those programs workable in coming decades—which is in fact much more drastic than what Republicans speciously describe as their efforts to "save" them. On second thought, if anyone can execute the necessary double back flip, it's Clinton. But if that's what he has in mind, he really is the most optimistic man in America.

The new presidential-campaign tract *Between Hope and History,* a sorry addendum to 1992's meaty *Putting People First*, is stacked up in bookstores. Clinton would have better captured the predicament of a party running away from its own ideas if he'd called his book *Between Little Rock and a Hard Place.* ■

Photograph by Andrew Lichtenstein/Sygma

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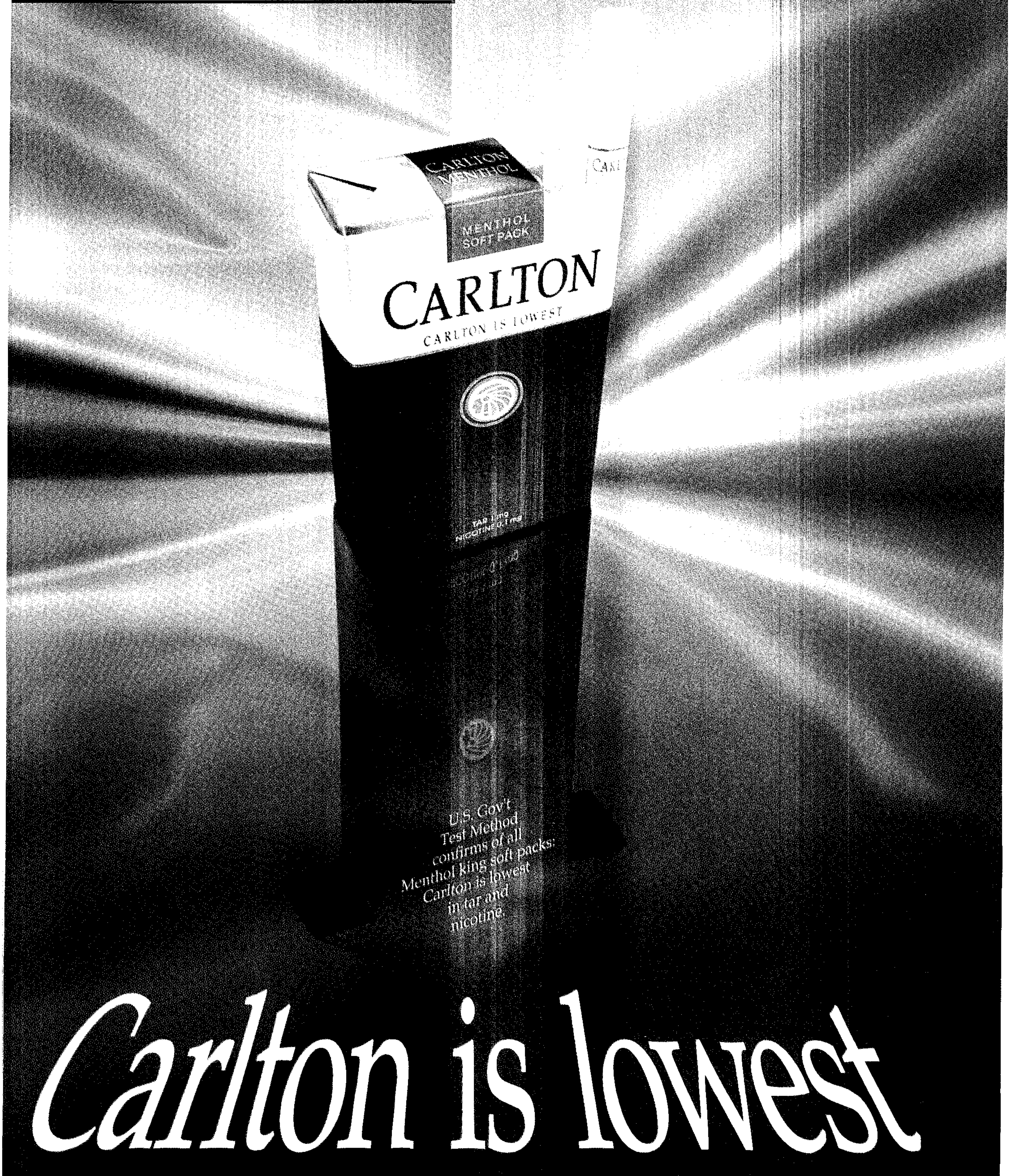
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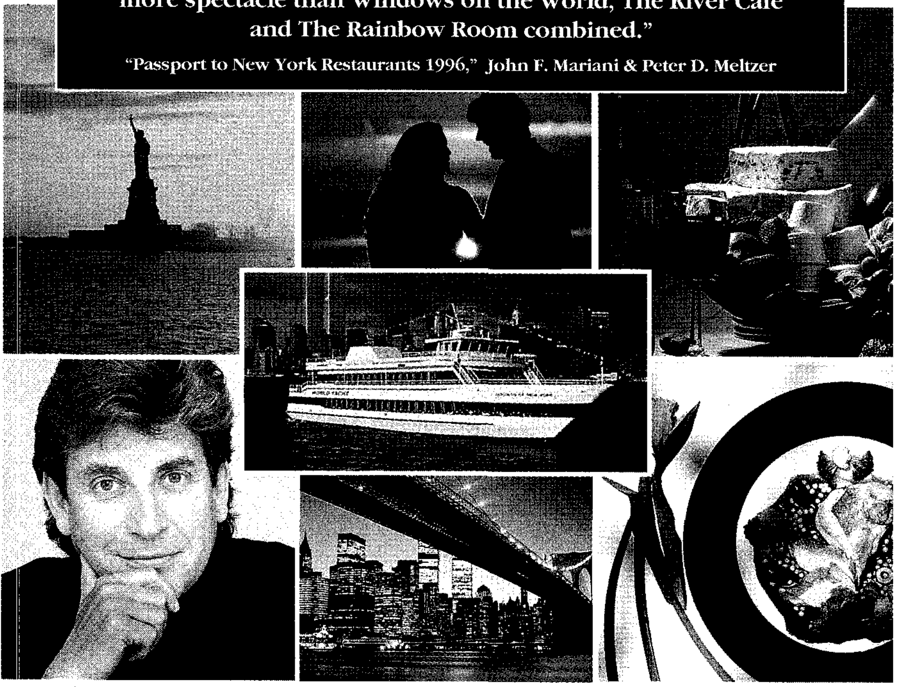

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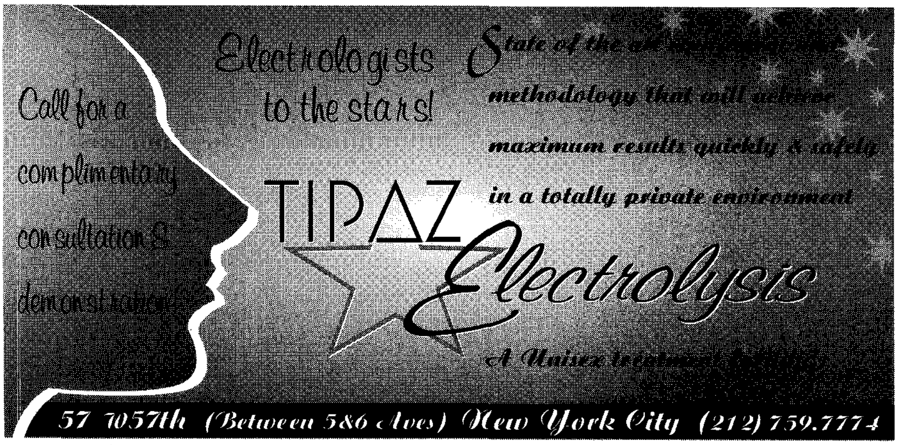

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Tomasky *continued from page 38*

can dictator, Ferrer didn't work it too hard, mostly staying within reach of his pal Howie Golden, the Brooklyn borough president. "We're all pols here," Ferrer moaned on the convention floor Tuesday night. "We're not gourmet chefs. We're not impressing anybody." Some thought otherwise. If splash is the category by which one measures winners and losers at these sorts of things, then it must be said that State Comptroller Carl McCall made one. McCall, the first black candidate to win statewide office in New York, in 1994, has a nice bit of star power: Tall, handsome, a Dartmouth man, stalking the hotel's ballrooms with his gorgeous wife and gorgeous daughter alongside him, McCall had *comer* written all over him (indeed, *Time* magazine declared him such last week). "In 1994, when everything was such a disaster," said Willie Brown, San Francisco's black mayor, at a reception that he and McCall co-hosted, "the Lord laid his hand on his favorite son."

But the Lord's approbation was not enough, and McCall's ambitions (governor, people think), being more of this earth, required a secular touch. So he got himself into Monday's *Post*, which said he'd "get in Clinton's face"—the *Post*'s words, not his—over the welfare bill. It was hard to tell whether this was why he received such tremendous applause that morning at a New York–delegation breakfast, but whatever the reason, it caught everyone off guard, starting slowly, rolling warmly toward a climax, continuing four or five beats longer than anyone had reason to expect. Even if he did pack the room with a claque, as some suspected, well, he did a good job of it. But McCall peaked Tuesday, again with the help of the *Post*. He'd been angling—rather obviously, it must be said—for a speaking role at the convention. He, like many others, couldn't understand all the hoo-ha over whether Mario Cuomo would speak. Unlike many others, he said so. In Tuesday's *Post*, McCall opined that convention planners "haven't heard the results of 1994 elections."

No New York Democrat had ever said such a thing (on the record, that is) about Cuomo, and it was refreshing to hear. Cuomo has never had much use for McCall—this hardly puts McCall in a special category—and the comptroller no doubt now felt he had the stature to take a shot. He does, but it's worth wondering whether it was wise for someone working his way up the greasy pole to dis the White House for its illiberalism

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Monday and the revered liberal ex-governor Tuesday. "I think he made a mistake," said one New York pol. "It's natural he'd like a chance to be center stage. But you need to build up favor with the White House, and there's no benefit to trashing one of the most articulate speakers in the party."

Alas, one of the most articulate speakers in the party won't be called that very much longer. The general consensus among New Yorkers I asked about his speech was that Cuomo was . . . "flat." "Fine." "Capable." "Tired." "Well, I do happen to know he's not feeling so great today." Whatever the reason, Cuomo was underwhelming, especially after Jesse Jackson, whose utterly majestic speech was immediately judged as one of his best ever, which is saying something. After the manner in which Cuomo had muscled his way onto the stage, dropping a story in Monday's *Times* that tried to stir up some controversy about whether he'd get face time, his ten minutes of glory, which he characteristically stretched to nineteen, didn't amount to much.

It was an anticlimactic coda for someone who once so galvanized the liberal masses, and it seemed sad, really—Mario, aging now and trying to hang on to the spotlight. Whereas Jackson had come across as more mature, somehow fulfilled by Jesse Jr.'s success (he's a congressman from Illinois), Mario just seemed crabby.

The scramble among New York's Democrats is, at bottom, a scramble to succeed Cuomo, to grab his mantle and become the next great hope. And they're trying to rebuild a party that Cuomo left in miserable shape. For twelve years, the party was Mario, lock, stock, and barrel; the next generation—McCall, Brooklyn congressman Charles Schumer, Green, others who have left politics—was muffled, unable to move up, get much attention, or raise much money as long as Cuomo was still around. "The last generation of Democrats left the party financially bankrupt and depleted of human resources," Ferrer says. "This is about rebuilding."

The party isn't out of the woods yet, by any means. It's still a little lost—though much less so than in 1994, when Cuomo was beaten—and New York's liberals suffer from the same listlessness as Washington's. One organizer who's been speaking upstate told me he was "amazed at the extent to which people had failed to reflect on the demise of the party in the state." Until they do, New York remains Al D'Amato's playpen. ▬

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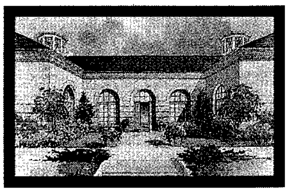

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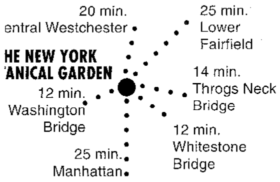
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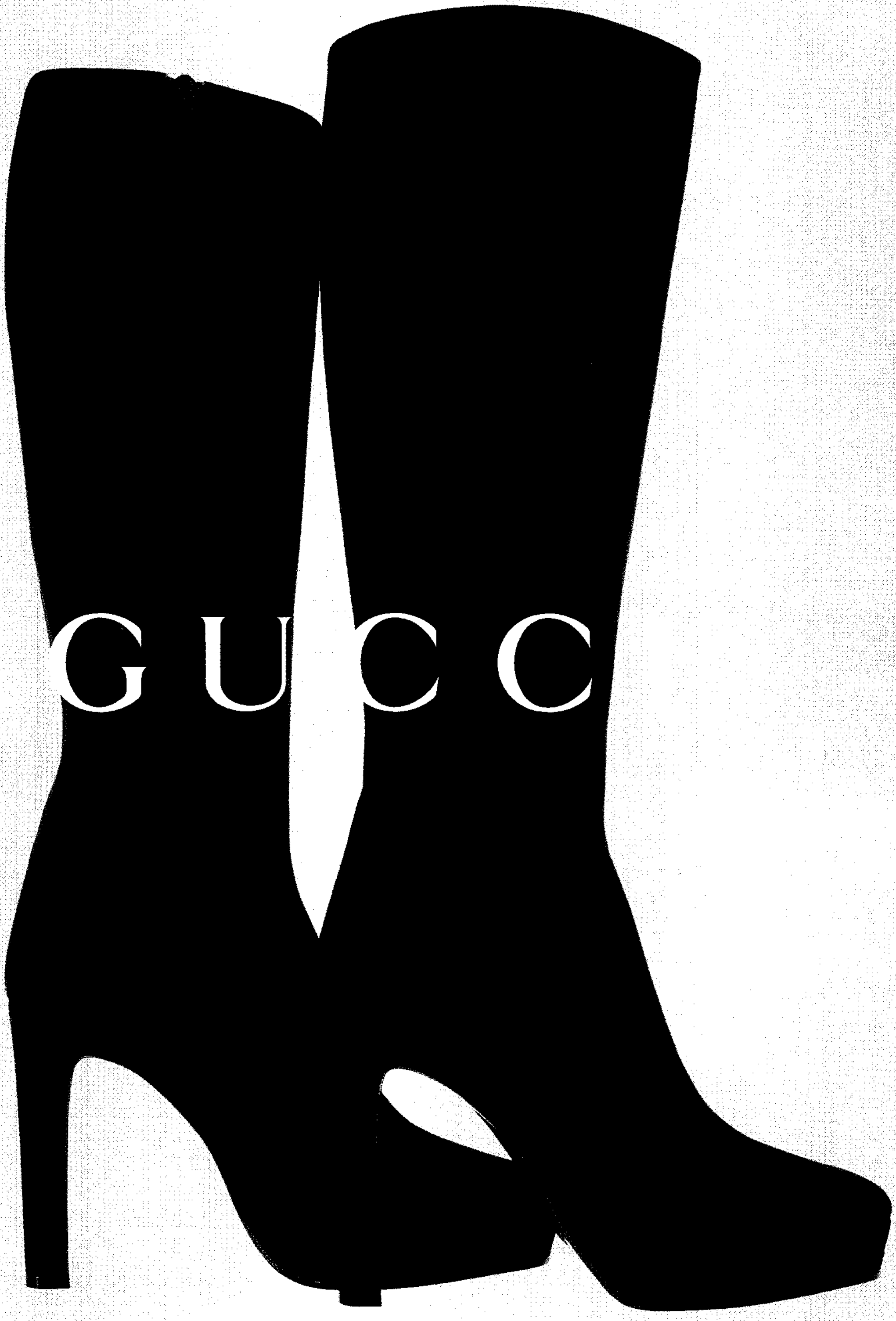

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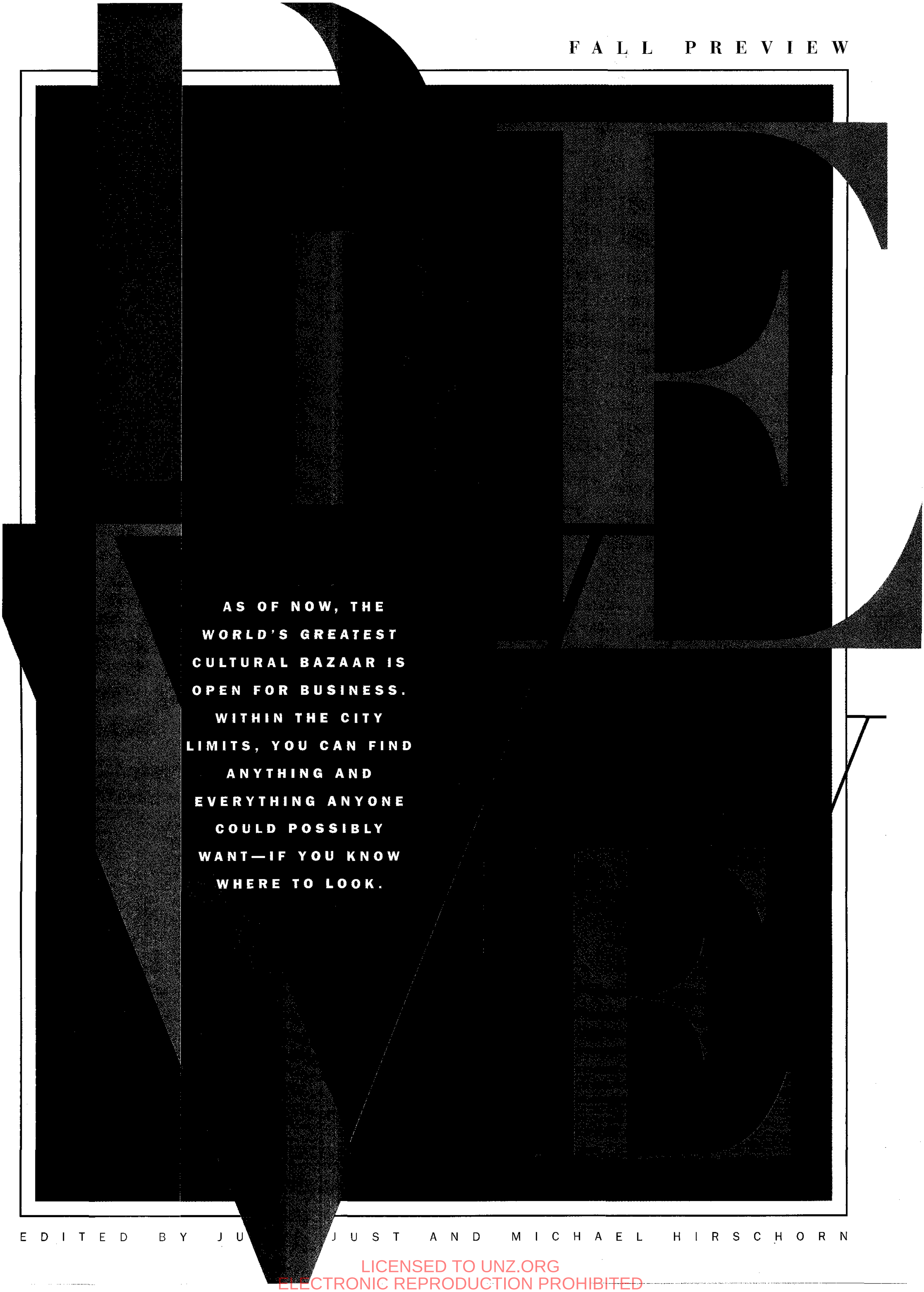

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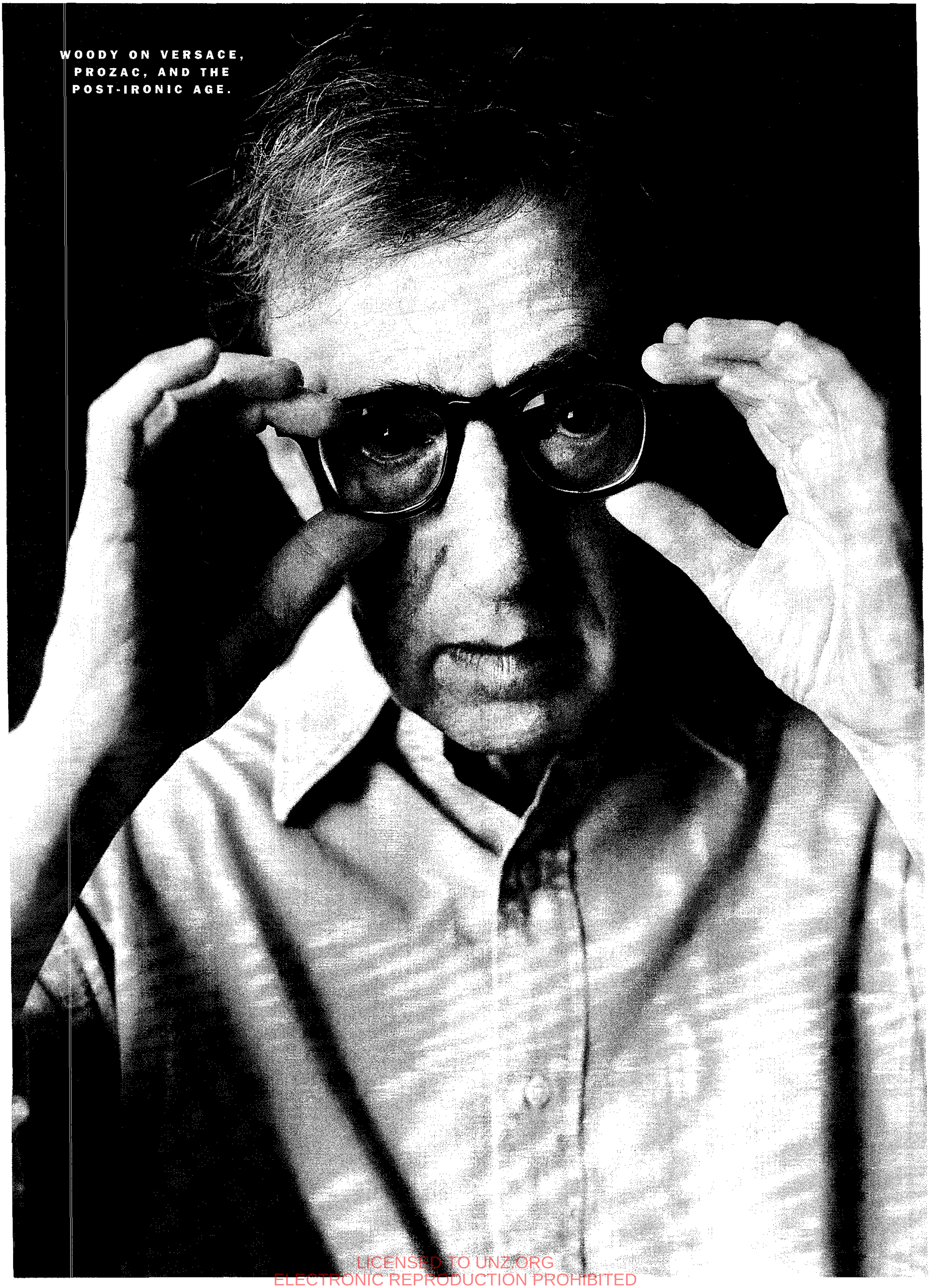
WOODY ON VERSACE, PROZAC, AND THE POST-IRONIC AGE.



Woody Sings

BY MICHAEL HIRSCHORN

THIS ALONE WILL GUARANTEE THAT Woody Allen's new movie, *Everyone Says I Love You*, will receive more than the usual amount of interest when it opens in December: It's a musical. Production numbers, the old soft-shoe, Goldie Hawn flying through the air, Woody crooning "Goodbye to Love" on a balcony in Venice (!). Has he now finally lost his mind? Far from it. Allen has always richly threaded his movies with music, and the mid-century standards sung by the cast in *Everyone*, arranged by the legendary Dick Hyman, will seem as com-

THE WOODMAN DIRECTS A MUSICAL; PARANOIA AND RAGES; ANG LEE EXPLORES CONNECTICUT; NICHOLSON PLAYS PRESIDENT

FALL PREVIEW

PHOTOGRAPH JESSE F HMAN

fortingly familiar as the white-type-on-black opening credits. So, too, will the characters—Goldie Hawn as Allen's Diane Keatonish ex, Allen as a horny divorcé, Julia Roberts as a neurotic love interest, Alan Alda as a goofy patriarch, newcomer Natasha Lyonne as Woody's too-knowing teenage daughter—and the *mise en scène:* what Allen calls his "expressionistic" New York. The soft chime of uptown affluence in earlier Allen films is now a gong: Nightingale-Bamford, Le Cirque, Frank E. Campbell, Vera Wang, E.A.T., the Gritti Palace in Venice, and Christmas at the Ritz in Paris. Comforting as well is a distinct absence: of the sourness that seeped into some of his recent films. *Everyone Says I Love You,* to borrow an old term of Allen derision, is mellow. It lives comfortably in its own skin, and ours too.

Woody Allen: What can I tell you about my new movie? For years, I had the idea of wanting to do a story where, when people want to sing and dance, they sing and dance. To me, the important thing was not if people could sing and dance. When I had people in here auditioning, I never told them there would be any singing or dancing, and I never asked them if they could or not.

New York: *Movie musicals haven't had a great time of it recently.*

Well, that wouldn't matter to me. I mean, it's not supposed to be *Guys and Dolls* or *My Fair Lady* or any of these. The idea is if you took a picture of mine, and sometimes they sang and sometimes they danced in the context, but a very light picture—as they say, very broad.

Very post-ironic.

Post-ironic, yes.

As a watcher of your films, my sense is that they've become more and more assimilated, that they're less and less identifiably Jewish.

Oh, but it's accidental. Because the film that I'm casting now, you won't feel that way about it. You'll feel it's very, very . . . it's all that stuff in spades. It's a comedy, but a serious anxiety comedy, really touching in a strong way on all those themes, including Jewishness, and including that antisocial, outside-of-the-mainstream quality.

Is Jewishness meaningful for you culturally?

Not for me, no. I always take a very negative view of that. I always feel that ethnicity is a factor that exists, but I wish it didn't exist. I wish the stress was not on the separateness but on the—I hate to say *togetherness*—similarity of people. . . . So I am very against what the world religions, the organized religions, have done to keep people apart. I think all they do is play into your concept of the Other, and I think it's a bad thing.

But don't you feel that you've been given this treasure trove of cultural magma?

Right, but [if I weren't Jewish] I'd have other references. I mean, if you take some really great comedians, like W. C. Fields or Buster Keaton, they had different references, but they were just as . . . not just as, much more—much funnier. They were brilliant. And Jonathan Winters. My references are my references; that's my background. But you're born with your gift, and if I had been born and raised by a Protestant family, I would have been a Protestant comedian.

You've said that you've never made a great film. Would you extend that assessment to include your new movie?

Sure. Absolutely.

At what point do you decide, "Okay, this is not my great film"? And how do you proceed from that?

Oh, I can usually tell as I'm making it. But there is nothing you do. It's just a little rueful feeling that comes over you. You feel, "Well, I hope people like this, I hope it's entertaining to people, I hope . . ."

What keeps compelling you to do a movie every year? Force of habit?

Yeah. It's what I do. I have a lot of ideas for movies, and they always seem great in the untested-idea stage. Right now I have an untested film that I'm revving up to make, and right now it just seems like, oh, this is potentially a *great* film—it's potentially great. Then as you start, you hear it in your mind and you see it. It's just superb. But then as the actors come in, this actor doesn't want to do it, so you have to compromise and take this actor; and you can't get this location; and when you hear that speech, it's a little more long-winded than you want. By the time the film is over, it's not what you had in mind at all.

Is it harder to conjure up textural material now that you're more high-profile than ever? There's a sort of celebrity Heisenberg principle. It's more difficult for you to observe the world without the world observing you.

Oh, but I don't really observe the world. I've never observed anything in any formal sense. Ideas just come to me. I was sitting home, and then the idea came to me that it would be fun to do a little story where people sing, and it seemed like it would be a nice conceit.

There's a very specific texture to, say, the party scenes in Annie Hall *or the dinners in SoHo in* Manhattan. *Watching them, one says, "Yes, that is exactly what it was like to go to a party just then."*

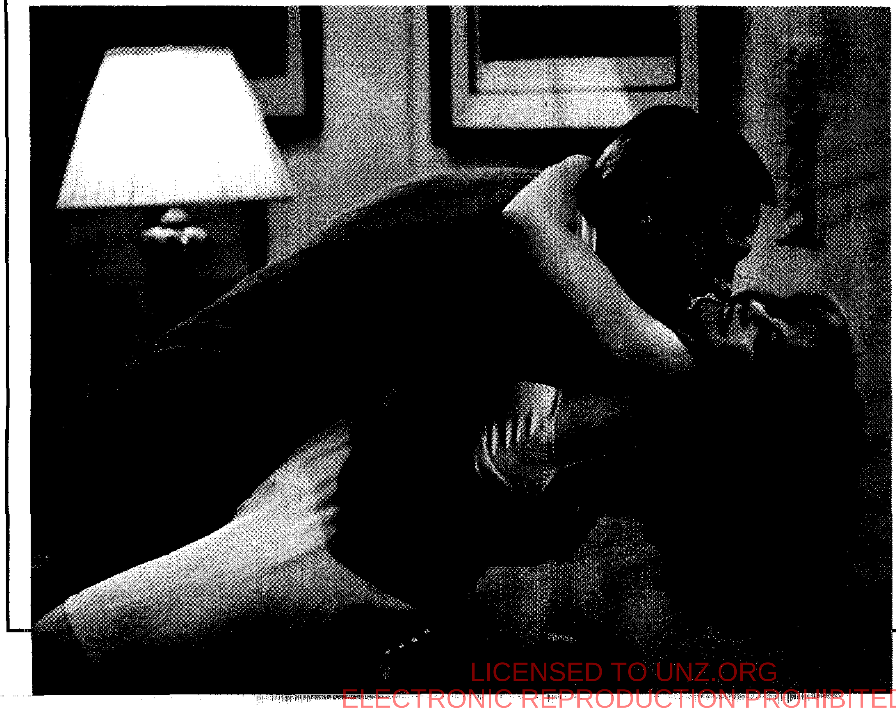
But then you are living that. You're not removed observing it. I still lead a reasonably normal life. I get up in the morning and go shopping and walk the streets and go to the Knicks game and go places and eat in restaurants.

But you're probably surrounded by people sucking up to you all the time.

Actually, I'm a loner. I have a few friends, and I go out with the same friends all the time. Whether they tell me what I want to hear, I'll never really know. It's hard to know. I'd like to think that they don't, and adduce as proof of it that they're so harshly critical of me all the time! But I can't guarantee that.

The new movie has a full-on Marx Brothers musical number. Did you decide, "I'm going to get my homage in"?

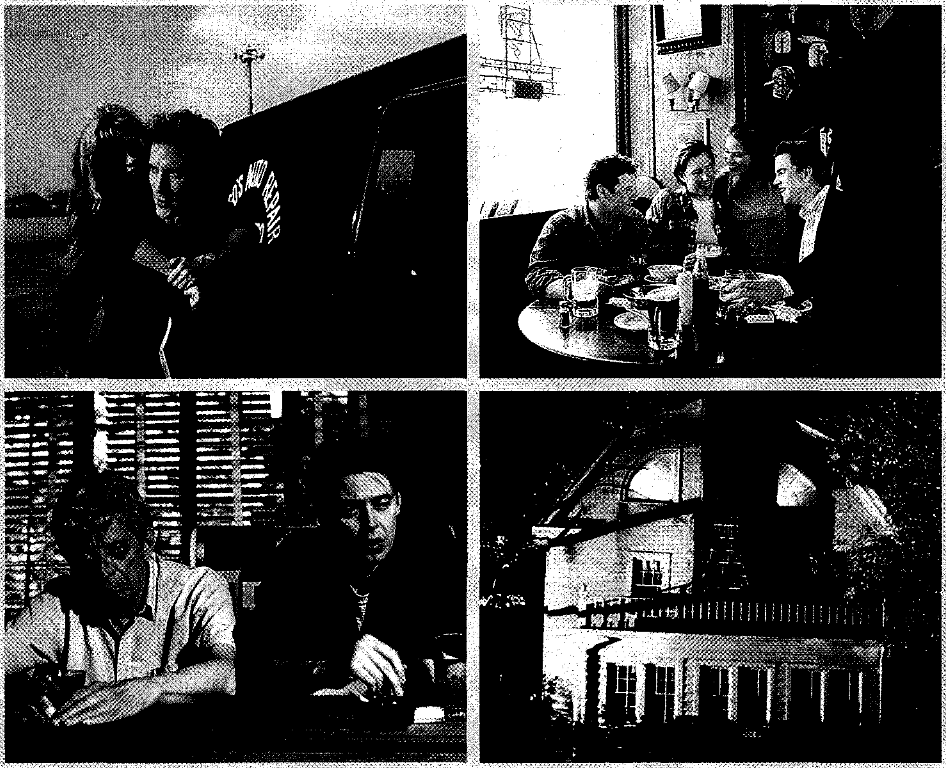
ALDA DIPS HAWN IN 'EVERYONE SAYS I LOVE YOU.'



Photograph by John Clifford/Miramax.

LONG ISLAND RENAISSANCE

South Shore Zhlub Cinema



CLOCKWISE FROM TOP LEFT, 'THE UNBELIEVABLE TRUTH,' 'THE BROTHERS MCMULLEN,' 'THE AMITYVILLE HORROR,' 'TREES LOUNGE.'

Not since *The Amityville Horror*—that infamous, "based on a true story" schlockfest in which a demonically possessed house drives its residents murderously insane—has Long Island's South Shore been such a major presence on the pop-cultural scene. Though this is largely due to the work of later residents in Long Island's metaphorical house of horrors (Amy Fisher and Joey Buttafuoco, Joel Rifkin, Good Samaritan Hospital's Angel of Death nurse, and so on), the Island is actually undergoing something of a cultural renaissance. Within the past few years, young, Island-bred filmmakers like Hal Hartley (*Trust, The Unbelievable Truth*), Rob Weiss (*Amongst Friends*), and Ed Burns (*The Brothers McMullen, She's the One*) have all made their hometowns the physical and emotional centerpieces of their works. (Next winter, Howard Stern's *Private Parts* will explore, among various other traumas, the effects on the young Howard's psyche of growing up in a predominantly black part of Long Island.) Though these writers and directors all approach Long Island with a fair amount of affection and amusement, the overriding sensibility—like the South Shore itself—isn't always so pretty.

In *Trees Lounge* (opening October 11), Valley Stream native Steve Buscemi, who also wrote and directed, plays Tommy, a perpetually sozzled loser who desperately scrounges around for work in an auto-body shop, drives an ice-cream truck, and passes most of his idle time in a local bar. Buscemi's Valley Stream—in reality, infamous for the particularly brutal slaying of a 13-year-old girl by her neighbor, who then stuffed her body in his basement closet—isn't so much a microcosm of suburban American life as it is the worst-case scenario. The South Shore, a once-booming postwar enclave, a veritable model of a future suburban utopia, is reduced, again and again, to nothing more than cookie-cutter towns mottled by strip malls and cineplexes, stripped bare of any discernible character—save, of course, its truly exceptional history of appallingly inventive crime.

"There's a misconception that Long Island is pretty and middle-class," says the 29-year-old Weiss, who was raised in Hewlett, an affluent Five Towns suburb. All through his early twenties, he says, he was obsessed with "getting *out*. I felt incredibly passed by." As did Burns, who, like Buscemi, grew up in Valley Stream and saw Manhattan as a kind of salvation from suburban mundanity. "From the time I was 13," says Burns, "I was jumping on the Long Island Rail Road, trying to escape."

It's this sense of manifest destiny endemic to the South Shore—Manhattan as the Promised Land. the solution to an unrelenting state of inertia—that permeates movies like *Trees Lounge* and *The Brothers McMullen*. (Burns even moved his noncommittal *McMullen* protagonist from Valley Stream to the city as a signifier of emotional maturity.) Yet Hartley and Burns depict their Long Island a bit more charitably than Weiss and Buscemi do: They don't employ it as geographical code for lumpen prole. Hartley (who grew up in Lindenhurst) puts his aimless yet searching characters—a pregnant, fatherless teen; a high-school senior obsessed with Armageddon—in Long Island 'burbs that nicely augment their neuroses. (His next film, as yet untitled, will also take place on the South Shore.) Burns will set his new movie, *Long Time, Nothing New* (about an ambitious young woman, trapped in a small town, who is both attracted to and daunted by the city), in what he laughingly calls "the Irish dirtbag section" of Long Beach. "Long Beach sort of fit the story," he explains. "There's nothing more bleak than a beach community in the winter, and that mirrors these people's lives. Long Beach especially—more than the Five Towns or a lot of other parts of the Island—really is a character." As is Manhattan—in absentia, as usual.

MAUREEN CALLAHAN

Photographs: clockwise from top left, Photofest; Neal Peters Collection; Kobal Collection; Naomi Kaltman/Orion Pictures.

No, it wasn't quite that calculated. When we were in Paris, I was trying to think of some climactic ball that they could go to. Originally it was just a party, a New Year's party in Paris. Then it came over me. I just gave it as a very casual example to Santo Loquasto, the scenic designer. I said, "If there is some kind of reason that we have to have for this ball, you know, that we could decorate. It could be anything, a come-as-Groucho Marx party or something." And then he said, "You know, that's a good idea in itself." That's how it formed. Then, of course, once it formed, I was able to revel in it, because you know, it was very, very filled with meaning for me.

One of the best scenes I've seen in your movies for a long time is you and Goldie Hawn in your Groucho getups. It seemed as if you weren't acting at all. It seemed almost completely improvised.

Well, some of it was. Well, this is a tribute to her, because I had never worked with her before, and she turned out to be just an ideal person to play with. It was as though we had known each other for years.

In this movie, we see Julia Roberts in her shrink's office. Why does psychiatry still have such a hold on you?

I've made this point before, but it's always an interesting one to me. For the early comedians—Chaplin, Keaton—the playing area was an external one. They were worried about the locomotive, the machines, the ice-skating rink. But then at a certain point, as the whole Freudian thing began to seep into common consciousness, the playing area moved internal, and then suddenly, what was interesting to people was not if you could get the machine to work, or the truck to work, but the nuances psychologically in the brain. Internal conflict is the place where modern comedy and modern drama really operate.

So I guess Prozac would be a threat to your artistic endeavor.

Well, it's funny. Sure. To the degree that psychological problems are dealt with medicinally, you're exactly right. That would put a big damper on it. I've never thought of that.

The Lukas Haas character in the movie is a young Republican. You use him basically as a very long setup for a very funny payoff.

You know, I didn't think of the payoff at first. First I thought it was an interesting family, that this was a wealthy family, and they were what we used to call years ago "limousine liberals." I thought it's such a funny thing that these young kids today come up, and you see these bright young men and these sexy young girls, not at all what you'd think a conservative Republican would have been years ago. And I thought, "That's a funny character for a dyed-in-the-wool-liberal father to be faced with."

The coffin dance scene sung to "Enjoy Yourself" at the Frank E. Campbell funeral home recalls the "Joey Five Cents" moment in Annie Hall. *It has a similar philosophy of life, which is affirming and simple. Do you take that as your own philosophy on some level?*

Well, I think it's hard not to have that philosophy, really, you know, when you think about it. No matter how much time you put in and how many books you read, you know, finally it really comes down to that. And I remember that song ["Enjoy Yourself"] from my childhood, and I remember, in a certain sense, how scary that song was when I was a kid. Because, you know, that really is the truth of it. You really are here for a brief period of time, and you have to do the best you can, and then it's over before you know it. So it's as simple a philosophy as there is.

Completely off topic, I noticed you were at the Versace Versus show last spring. What did you think of it?

I loved it. I had a wonderful, wonderful time. I love going to fashion shows, because it's just a terrific kind of theater. It's short and exciting and fun, and I find these designers are extremely creative, and I've gotten more and more interested in them as I've done films over the years, and can more and more appreciate the skill of their work.

But you're not going to start wearing Versace anytime soon.

I don't, but Soon-Yi wears his clothes, and Armani's, and all those. You know, she loves all their clothing.

No interest in making a fashion film?

No interest at the moment. But I wouldn't hesitate if the subject occurred to me. I do think I would be hilarious coming down that runway at the end of a fashion show flanked by some beautiful models and bowing to everybody when the flashes go off. I mean, I really think I would be very funny. When you see Ralph Lauren do it, or Versace or Armani taking that well-deserved bow. I'd love to cast myself as that sometime. I think it would be very funny.

CRITIC'S PICK

Dirty Pictures

LOVE AND HARRELSON TAKE ON THE MAN IN 'THE PEOPLE VS. LARRY FLYNT.'

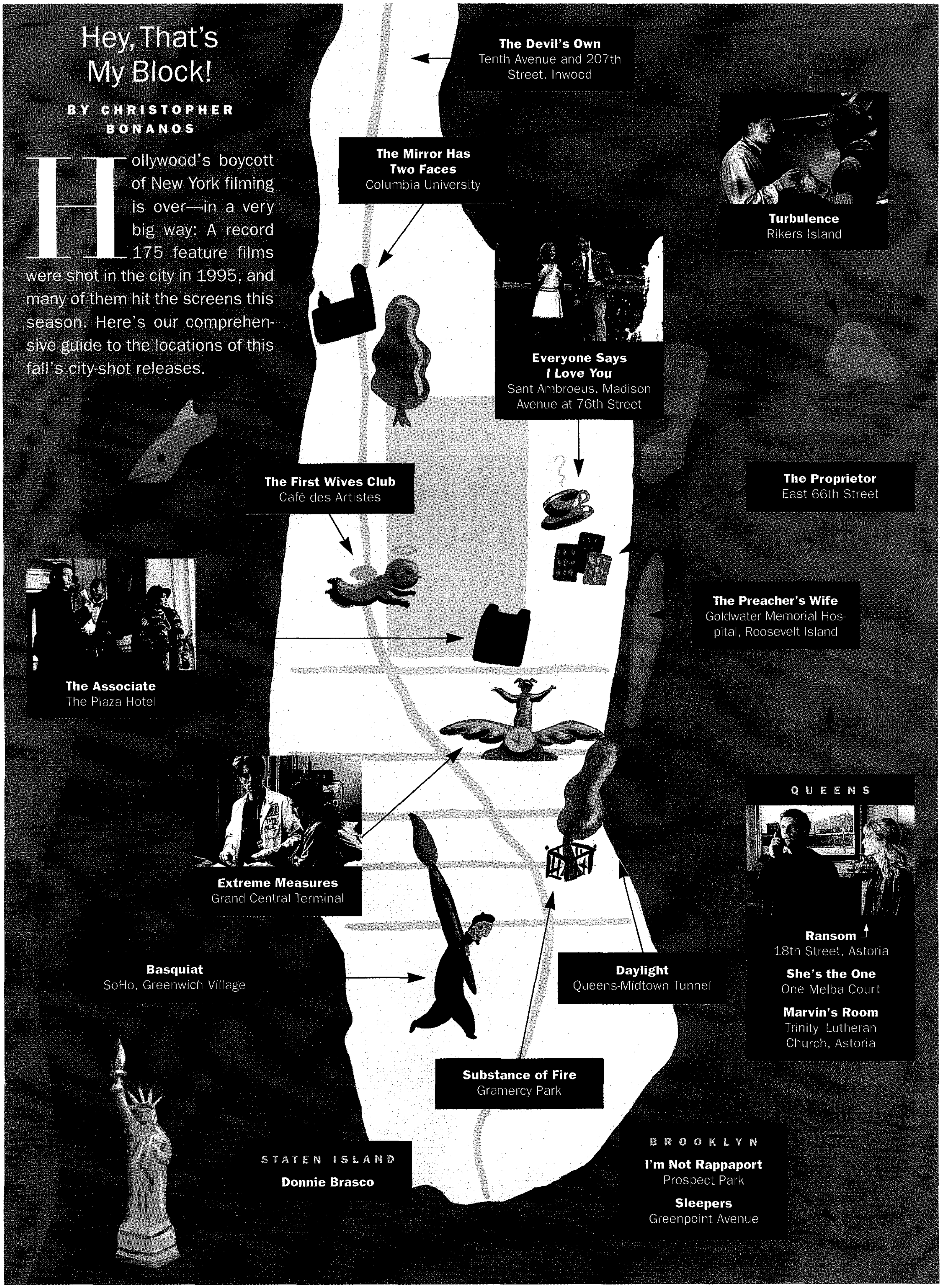
I don't know whether it will be the best movie of the fall, but the most interesting will surely be Milos Forman's *The People vs. Larry Flynt*, a biopic devoted to the creator of *Hustler* magazine, with Woody Harrelson as Flynt and Courtney Love as his much-loved and much-betrayed wife Althea Leasure (and watch for James Carville as a crusading prosecutor). Can a pornographer also be a hero? The man who exploited women for enormous profit wound up taking on Jerry Falwell, who brought a libel suit that went all the way to the Supreme Court (Flynt won). For Milos Forman, a refugee from Communist-led Czechoslovakia, pornographers are the first victims of totalitarian governments, and however unsavory, they must be regarded as an inevitable consequence of a free society. For liberals educated into despising magazines like *Hustler*, Flynt is a kind of test: Is he merely a man taking advantage of freedom in his own interest? Or one whose liberty guarantees ours? Chosen as the closing-night attraction of the New York Film Festival (October 13), normally a beacon of political correctness, *The People vs. Larry Flynt* will provoke reactions all over the spectrum. **DAVID DENBY**

Photograph by Sidney Baldwin/Columbia/TriStar.

Hey, That's My Block!

BY CHRISTOPHER BONANOS

Hollywood's boycott of New York filming is over—in a very big way: A record 175 feature films were shot in the city in 1995, and many of them hit the screens this season. Here's our comprehensive guide to the locations of this fall's city-shot releases.



The Devil's Own
Tenth Avenue and 207th Street, Inwood

The Mirror Has Two Faces
Columbia University

Turbulence
Rikers Island

Everyone Says *I Love You*
Sant Ambroeus, Madison Avenue at 76th Street

The First Wives Club
Café des Artistes

The Proprietor
East 66th Street

The Preacher's Wife
Goldwater Memorial Hospital, Roosevelt Island

The Associate
The Plaza Hotel

Extreme Measures
Grand Central Terminal

QUEENS

Ransom
18th Street, Astoria

She's the One
One Melba Court

Marvin's Room
Trinity Lutheran Church, Astoria

Basquiat
SoHo, Greenwich Village

Daylight
Queens-Midtown Tunnel

Substance of Fire
Gramercy Park

STATEN ISLAND

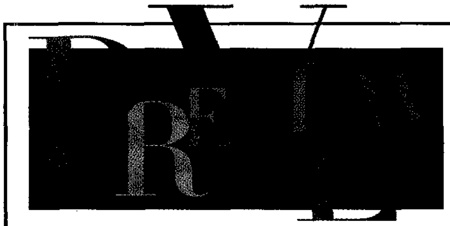
Donnie Brasco

BROOKLYN

I'm Not Rappaport
Prospect Park

Sleepers
Greenpoint Avenue

ILLUSTRATION BY DAN YACCARINO



IF NOTHING ELSE, THIS CINEMATICALLY DISAPpointing summer was memorable for one emergent trend: paranoia! Even the dumbest of the increasingly big dumb action movies—*Eraser, Mission: Impossible, The Arrival,* and *Chain Reaction*—all featured highly intelligent scientists and/or government secret agents (played by Arnold Schwarzenegger, Tom Cruise, Charlie Sheen, and Keanu Reeves, respectively) whose quick wit kept them one step ahead of the Men in Black. (And let's not forget *Escape From L.A.,* in which the president orders the assassination of his own wayward teen daughter.)

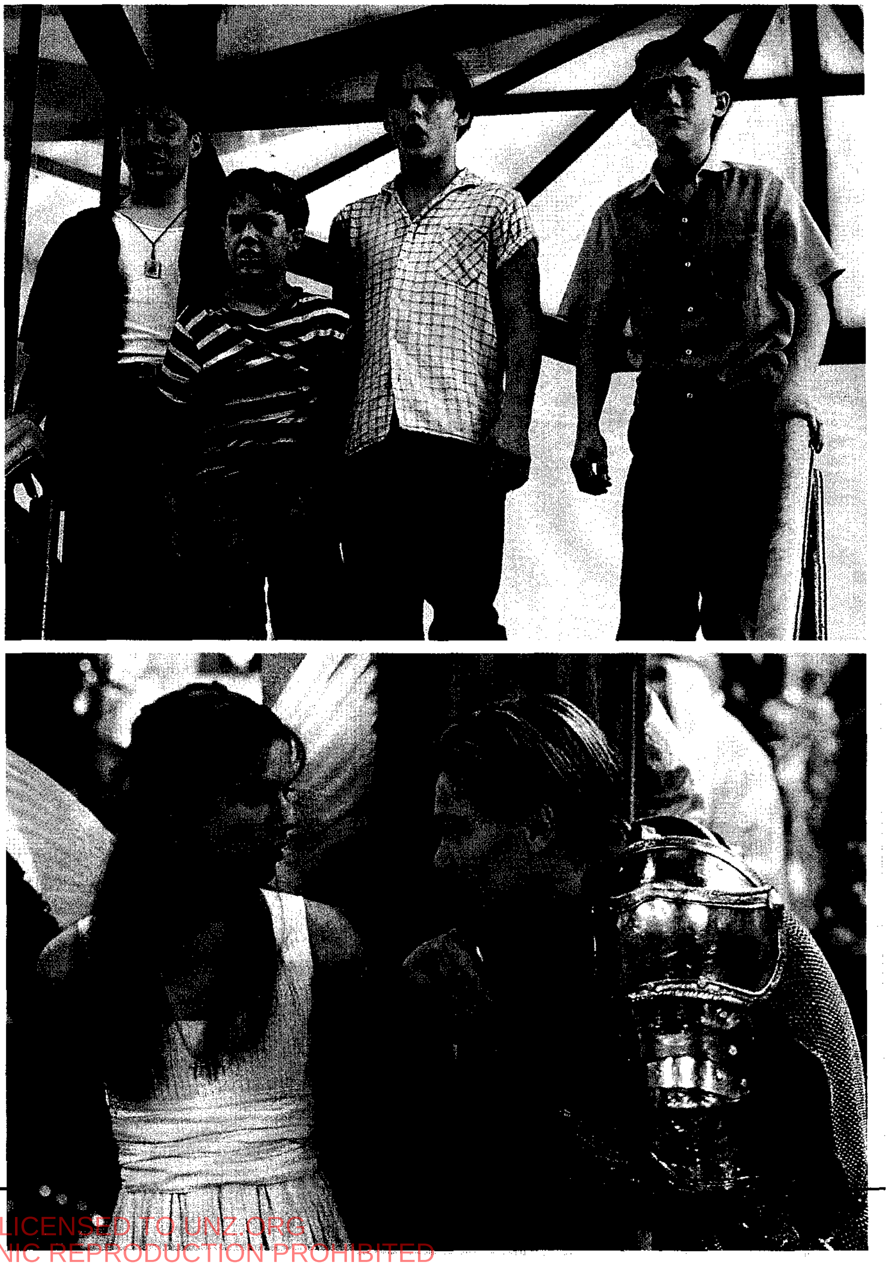
This trend shows no sign of abating as we move into what is traditionally the high season of the moviegoing year. We can but hope it will be employed as a more sophisticated, artful device. Conspiracies and corruption figure in **The Long Kiss Goodnight** (October 11), in which Geena Davis (reteaming with her husband and *Cutthroat Island* director, Renny Harlin) plays an amnesiac hausfrau who gradually recalls a former life as a trained assassin. The government wants her dead; Samuel L. Jackson aids and abets her flight. Charlie Sheen is a fallen presidential adviser—modeled, no less, on George Stephanopoulos—who must alert the commander-in-chief to an imminent assassination attempt in **The Shadow Conspiracy** (October 18). And in **The Chamber** (October 11), the likably generic Chris O'Donnell is a super-earnest law-school grad who attempts to get his Klansman grandfather off death row. Whether writer Lorenzo Carcaterra's **Sleepers** (October 18) is or is not based on fact—he maintains it is, although the alarming lack of evidence points to the contrary—it's one of the most-talked-about movies of the season. Barry Levinson directs Brad Pitt, Jason Patric, Billy Crudup, Ron Eldard, and Robert De Niro in this story of four Hell's Kitchen–bred friends who, as children, were severely abused in a juvenile reformatory; years later, two of them kill their tormentor, and the other two attempt to rig the trial. Michael Apted's **Extreme Measures** (September 27) has a pulpish name and plot—and, under the opening credits, a great, long helicopter-tracking shot of the Manhattan skyline by night. Hugh Grant plays a young neurologist who suspects superstar neurologist Gene Hackman may be using homeless men as guinea pigs. Grant is fine; the movie clunks.

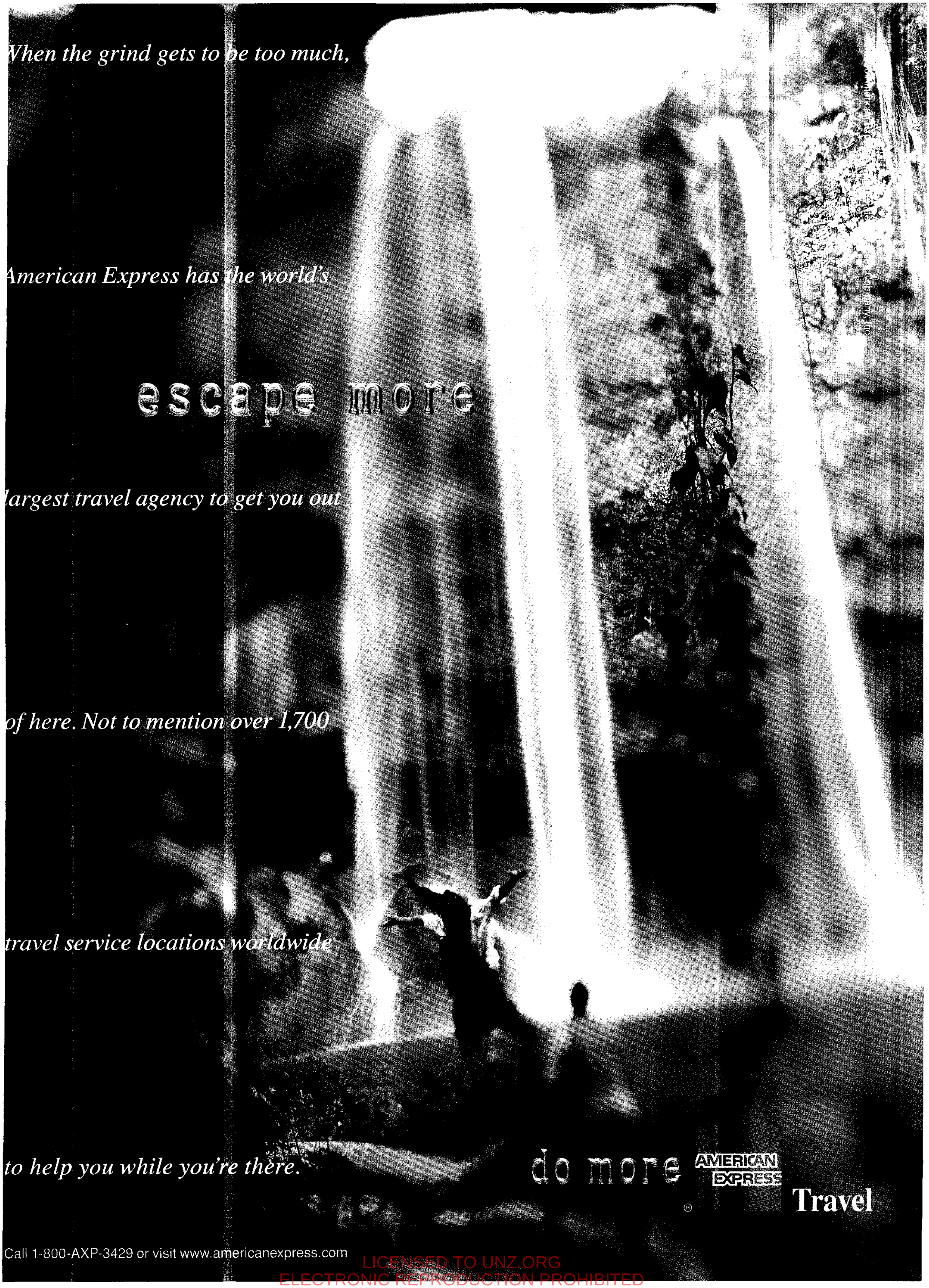
In the spirit of Ian McKellan's experimental and lively *Richard III,* director Baz Luhrmann transposes the story of **Romeo and Juliet** (October 28) to modern times. Leonardo DiCaprio and Claire Danes speak with American accents intact, carry guns, and wear Prada. Purists needn't be *too* alarmed, though: Not one word of the play has been altered. Al Pacino takes greater liberties in **Looking For Richard** (October 11). By juxtaposing a troubled and highly charged production of Shakespeare's play—Alec Baldwin, Kevin Spacey, Winona Ryder, and Aidan Quinn grapple with *Richard III*'s text—with engaging man-on-the-street interviews, Pacino makes the play accessible without rendering it lowbrow. Also, Kenneth Branagh attempts an upbeat take on the most infamously tormented Dane of all in **Hamlet** (release date still to be determined), and Helena Bonham-Carter and Ben Kingsley star in director Trevor Nunn's adaptation of **Twelfth Night** (October 25).

More modern playwrights are represented this fall as well: Arthur Miller reportedly slashed lines of text for Nicholas Hytner's still-faithful film version of **The Crucible** (November 27). Daniel Day-Lewis is John Proctor, and Winona Ryder the accused witch Abigail. Not Pacino but a Ratso Rizzo–esque Dustin Hoffman, with Dennis Franz in the role Robert Duvall played on Broadway, stars in director Michael Corrente's very fine version of David Mamet's **American Buffalo** (September 13). Jerry Zaks's adaptation of the late Scott McPherson's 1991 Off Broadway play **Marvin's Room** (December 13) is graced with Meryl Streep and Diane Keaton as two estranged sisters—one deathly ill—who struggle to reconcile. **Substance of Fire** (December 6) also ran Off Broadway; Timothy Hutton, Ron Rifkin, and Sarah Jessica Parker star in Jon Robin Baitz's study of a contentious New York City publishing clan.

We'll also see the usual slew of literary adaptations—like **Portrait of a Lady** (De-

THE BOYS OF 'SLEEPERS'; DICAPRIO COURTS DANES IN A MODERNIZED 'ROMEO AND JULIET.'

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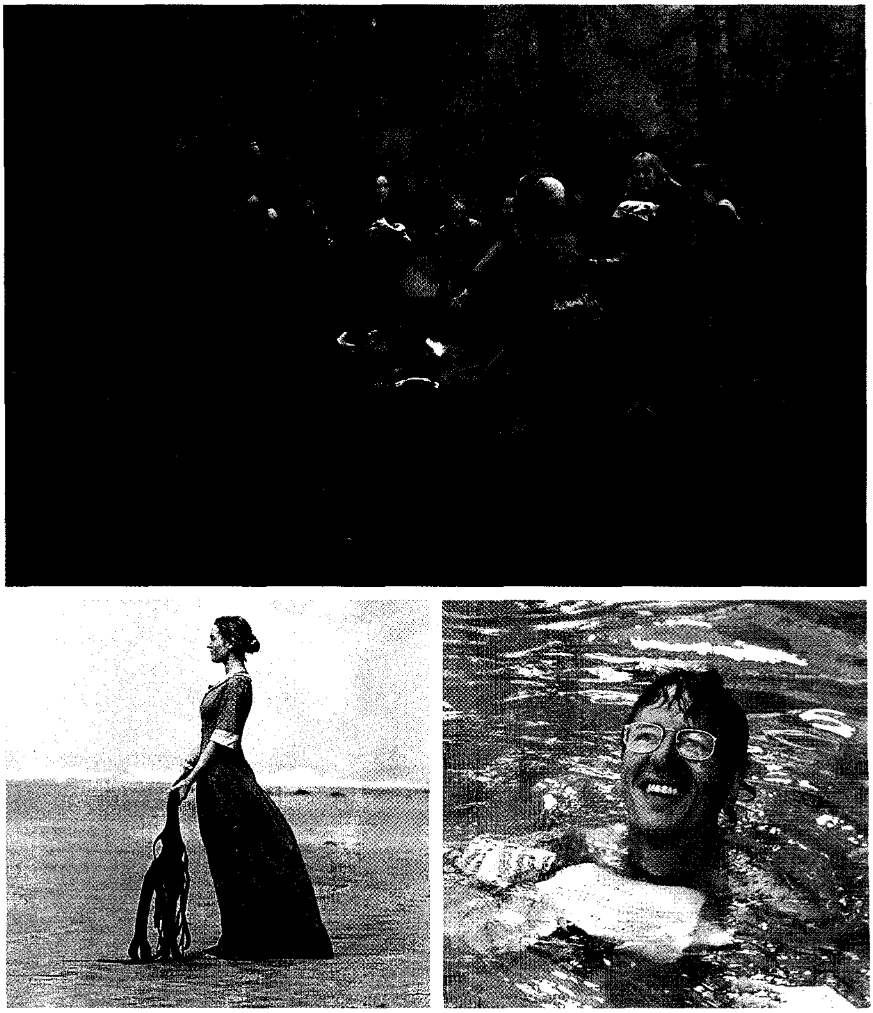
cember 25), Jane Campion's admirable attempt at bringing Henry James to the big screen, with Nicole Kidman as James's wandering heroine Isabel Archer. Thomas Hardy's *Jude the Obscure* is rechristened **Jude** (October 18); Kate Winslet and Christopher Eccleston play doomed cousins in love. **Mother Night** (November 1), based on the novel by Kurt Vonnegut, stars Nick Nolte as a U.S. spy in Hitler's Germany who, years later, is tried as a war criminal. Ralph Fiennes plays a downed World War II fighter pilot—also nursing a broken heart—in **The English Patient** (November 8), adapted from Michael Ondaatje's Booker Prize–winning novel. It will undoubtedly be overshadowed by **In Love and War** (December 25), purportedly based on young Ernest Hemingway's wartime romance with his glowingly benevolent—and considerably older—Army nurse (Sandra Bullock). Richard Attenborough, who last did 1993's *Shadowlands,* directs.

SIGOURNEY WEAVER CRACKS THE WHIP IN 'ICE STORM.'



CLOCKWISE FROM TOP, THE 'CRUCIBLE' COVEN; GEOFFREY RUSH IN 'SHINE'; KATE WINSLET IN 'JUDE.'

An unusually large number of actors are taking virgin stabs at writing and/or directing; Tom Hanks does both *and* takes a supporting role in **That Thing You Do!** (October 4). Set in a very Hanksian sixties—crop- and moptops abound—*Thing* chronicles the rise and fall of a nearly famous pop band. **Albino Alligator** (November 15), directed by last year's Best Supporting Oscar winner, Kevin Spacey, looks iffy: It's the now-prototypical independent-film package—Matt Dillon, Gary Sinise, and William Fichtner as hapless thugs who entrap themselves in a holdup gone awry. Also, Steve Buscemi—always satisfying in the humorously rodent roles he pulls off so effortlessly—writes, directs, and stars in **Trees Lounge** (October 11). Though admirably attempting to explore the underside of suburban angst, he comes up short. Actors and co-directors Campbell Scott and Stanley Tucci should fare better with **Big Night** (September 20), a modest tale of two Italian immigrants who open a restaurant on the Jersey Shore. And look for Matthew Broderick's **Infinity** (October 4), in which he plays Richard Feynman, the Nobel Prize–winning scientist who nursed his terminally ill wife, Arline (Patricia Arquette), while working on the Manhattan Project. Finally, Albert Brooks returns with **Mother** (sometime this September) as a mediocre sci-fi writer and twice-failed husband who moves back in with Mom (Debbie Reynolds) to thrash out his Oedipal kinks.

In the religious vein come a couple of angels and a postal worker with a God complex. Greg Kinnear plays an incredibly bored dead-letter-office worker who begins answering missives addressed to the Higher Power in Garry Marshall's **Dear God** (November 8). Marshall's sister Penny directs Denzel Washington and Whitney Houston in **The Preacher's Wife** (December 20). Washington, in what is essentially a remake of 1947's *The Bishop's Wife,* plays an angel sent to intervene in the lives of Houston, her downtrodden husband, and his uninspired congregation. **Michael** (December 25) sounds like the only one with bite: John Travolta plays a real-life seraphim with wonderfully human flaws. He drinks, smokes, swears, and womanizes and is eventually discovered by two tabloid reporters. Nora Ephron directs.

Few things make better Oscar-season subject matter than tormented male genius, and **Shine** (November 22) may be the best of this fall's crop. Gifted classical pianist David Helfgott suffered a nervous breakdown in his early twenties, just as he was on the brink of worldwide fame; he retreated from society for ten years, until he somehow fell in love. Director Scott Hicks employs a disjointed narrative that itself mirrors the complexity of Helfgott's virtuosity. In **Brother of Sleep** (September 13), an obsessive young musician must choose between his art and his lover, believing both to be, literally, gifts from God. And **Surviving Picasso** (September 20)—starring Anthony Hopkins—focuses on that artist's need for love and devotion solely as primal forces to be transmuted into art.

Familial angst seems to be Ang Lee's stock in trade; this time, he examines the implosion of a well-to-do Connecticut family in **Ice Storm** (December 20). Kevin Kline stars as the callously adulterous seventies husband who sends wife Joan Allen into a tailspin in

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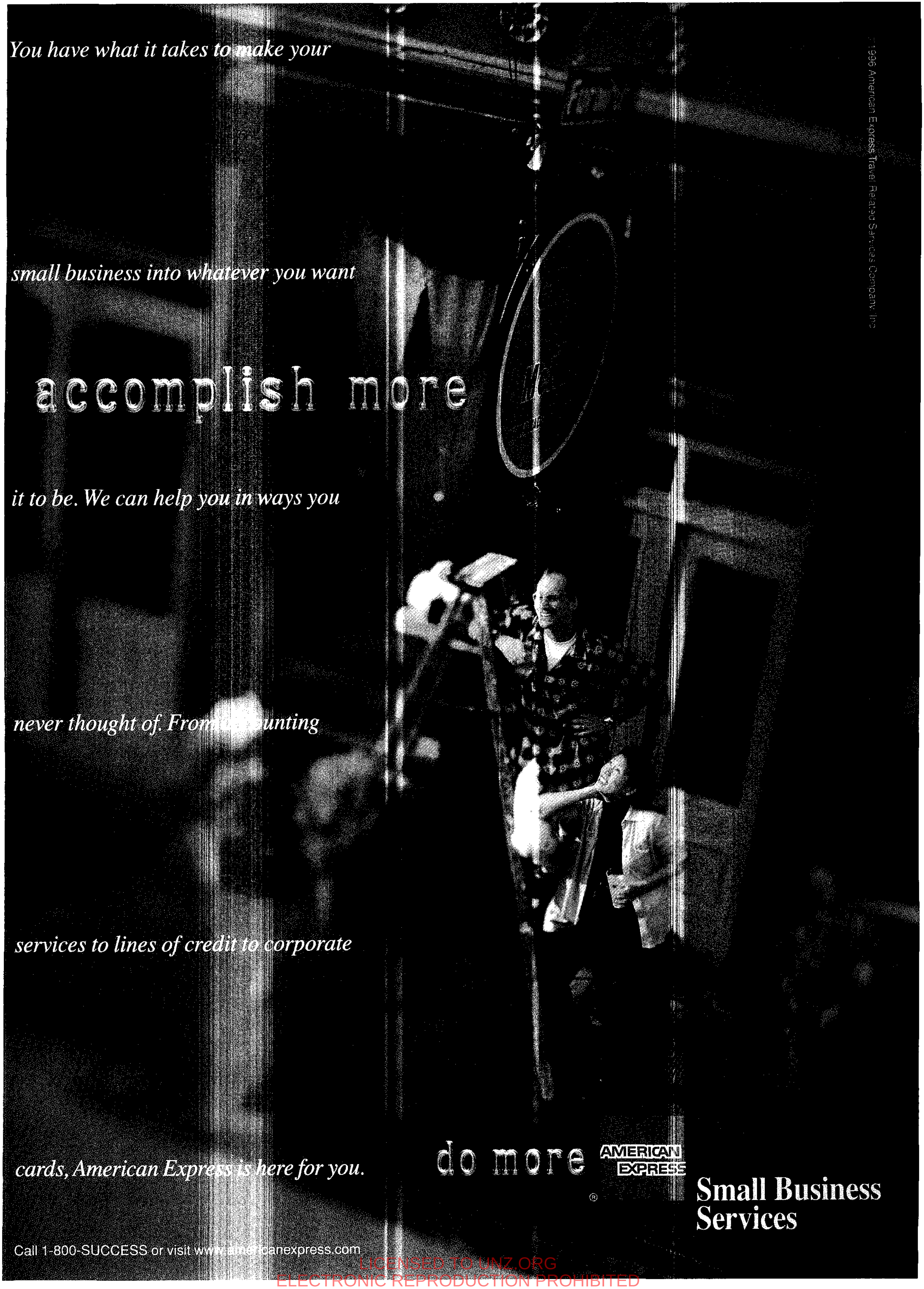

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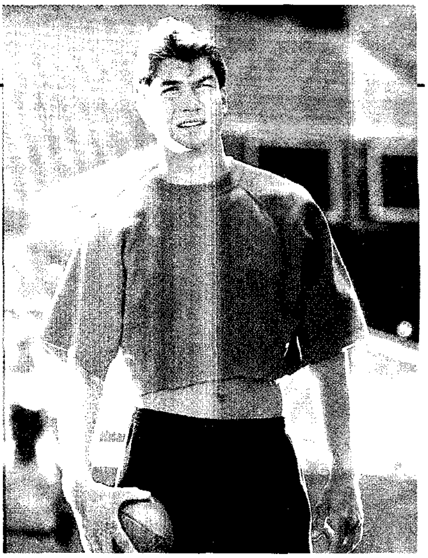
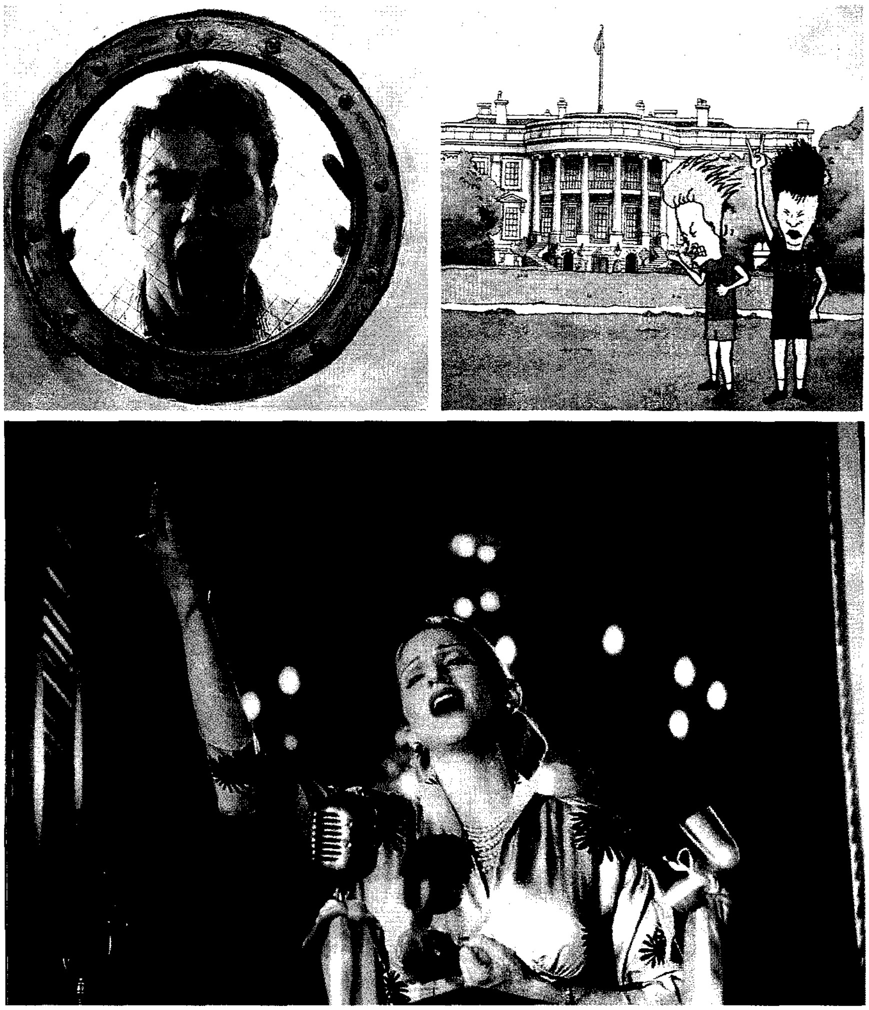


JERRY O'CONNELL, STAR PLAYER IN 'JERRY MAGUIRE.'

this adaptation of Rick Moody's excellent novel. Director Mike Leigh won the Palme d'Or at Cannes for **Secrets and Lies** (September 28), his absorbing and darkly funny exploration of the precarious nature of mother-daughter bonds; Brenda Blethyn portrays a blowsy, weepy soul who is stunned to discover that the daughter she gave up for adoption years ago is back, and black. **Breaking the Waves** (sometime in November) is Lars von Trier's haunting love story about a paralyzed man who begs his wife to take other lovers in the hope that his roiling torment will aid his recovery.

Ron Howard's **Ransom** (November 8) stars Mel Gibson as a New York millionaire who refuses to ante up the cash when his little boy is kidnapped by Lili Taylor and Delroy Lindo. Barbra Streisand suffered the verbal slings and arrows of the New York gossips as well as the tomatoes, eggs, and rolls upon rolls of TP hurled her way by irate Upper East Siders when she shot and reshot **The Mirror Has Two Faces** (November 15), but it seems to have been worth it. Her romantic comedy about a middle-aged woman maniacally obsessed with her appearance is, apparently, not bad. Diane Keaton, Goldie Hawn, and Bette Midler play ladies of a certain age who inventively seek revenge on their ex-husbands in **The First Wives Club** (September 20). "It" boy Ewan McGregor plays a law student who takes a part-time job in a mortuary, only to be fingered as a serial killer, in **Nightwatch** (November 22). Whether it's actually scary is anyone's guess, but we do like that McGregor. And we look forward to Glenn Close as Cruella De Vil in Disney's live-action version of *101 Dalmations* (November 27). Peter Gallagher, he-of-the-unbelievably-bushy-unibrow, plays a grieving widower so consumed by anguish that he can't reach his withdrawn teenage daughter (Claire Danes) in **To Gillian on Her 37th Birthday** (October 4). In **The Evening Star** (December 25), Shirley MacLaine reprises her *Terms of Endearment* role as the curmudgeonly Aurora Greenway—but this time she's got a new lover in *Twister*'s Bill Paxton. Dubious at best. Tom Cruise plays a hubris-filled sports agent who loses his job, his girl, and his identity when he writes an ill-considered memo in Cameron Crowe's gentle comedy **Jerry Maguire** (December 13). It should at least be intriguing to watch Cruise play defeat—and take his first shot at comedy. Spike Lee takes on the Million Man March in his new docudrama, **Get On the Bus** (October 16). The brilliant Andre Braugher stars, along with Charles Dutton, Ossie Davis, and Richard Belzer, as the lone white guy. Surely infuriating Lee will be **Ghosts of Mississippi** (December 20), director Rob Reiner's dramatization of the arrest and prosecution of Medgar Evers's assassin, as told by the white D.A. (Alec Baldwin) who brought him to justice. In Neil Jordan's **Michael Collins** (October 11), Liam Neeson stars as the near-mythic Irish revolutionary who liberated almost all of Ireland from English rule and was later assassinated for his perceived betrayal of the cause. Aidan Quinn and Julia Roberts (who maddeningly vacillates between a brogue and a twang) co-star in this admirable yet emotionally cold retelling of the legend. Roberts is but one of the many ensemble players (Alan Alda, Goldie Hawn, Natalie Portman, Edward Norton, Tim Roth) who sing in Woody Allen's musical **Everyone Says I Love You** (December 25; see "Woody Sings," page 49). Also in December comes **Beavis and Butt-head Do America,** the brilliantly conceived animated cretins' first feature. And we eagerly anticipate Tim Burton's **Mars Attacks!** (December 13). It's reportedly a satirical mash note to those goofy alien-invasion movies of the fifties; Jack Nicholson stars as the president, Glenn Close is his anal-retentive wife, and Annette Bening is a slatternly freedom fighter. Finally, we quietly and somewhat anxiously await the **Evita** onslaught. Though the two-hour-plus musical doesn't open until December 25, brace yourself for October, when Madonna has her (well-timed) baby, reemerges from her self-imposed exile on *The Rosie O'Donnell Show,* perhaps publishes a picture-book called *Baby,* and genially grants many interviews in which she discusses her latest incarnation(s). **M.C.**

MCGREGOR IN 'NIGHTWATCH'; BEAVIS AND BUTT-HEAD DOING 'AMERICA'; MADONNA GREETS HER PUBLIC IN 'EVITA.'



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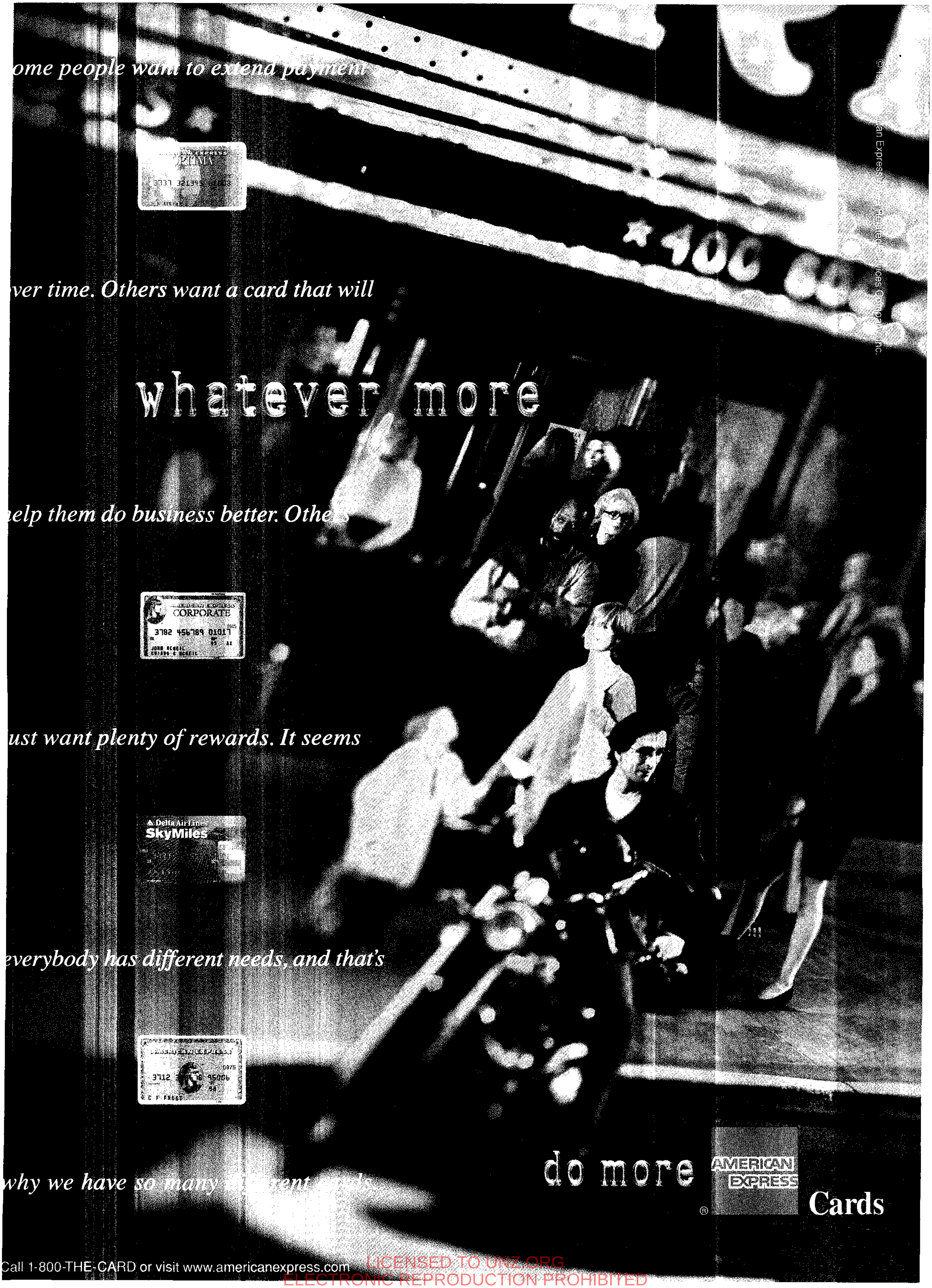
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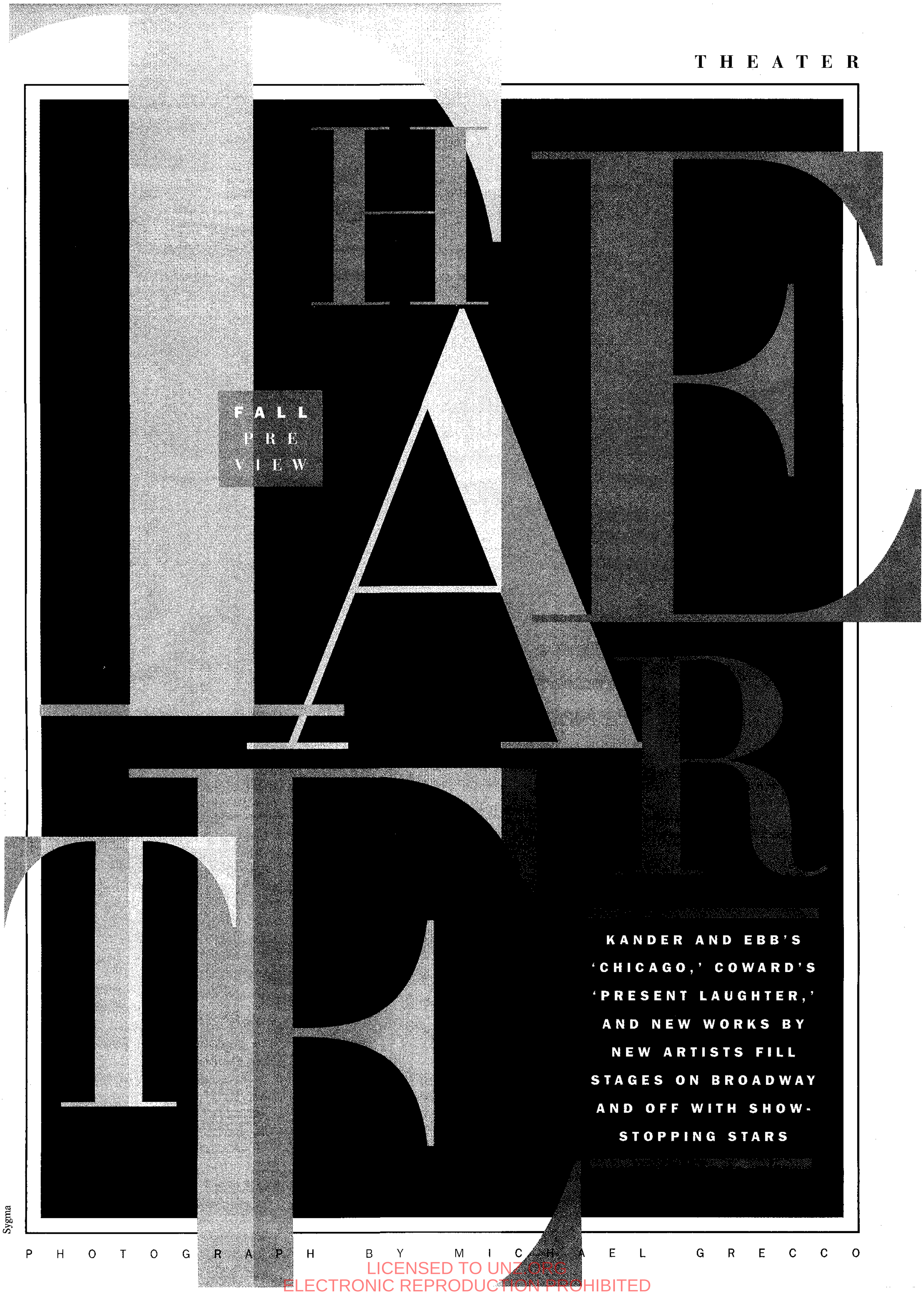
FROM LEFT: ANN REINKING AND JOEL GREY, IN 'CHICAGO'; MARY LOUISE WILSON, IN 'FULL GALLOP'; DANA IVEY (SEATED) IN 'SEX AND LONGING'; LINDA LAVIN, IN 'CAKEWALK'; ELAINE PAIGE, IN 'SUNSET BOULEVARD.' STANDING, REAR, AT RIGHT: JAMES NAUGHTON, IN 'CHICAGO,' AND BRIAN MURRAY, IN 'THE ENTERTAINER.'

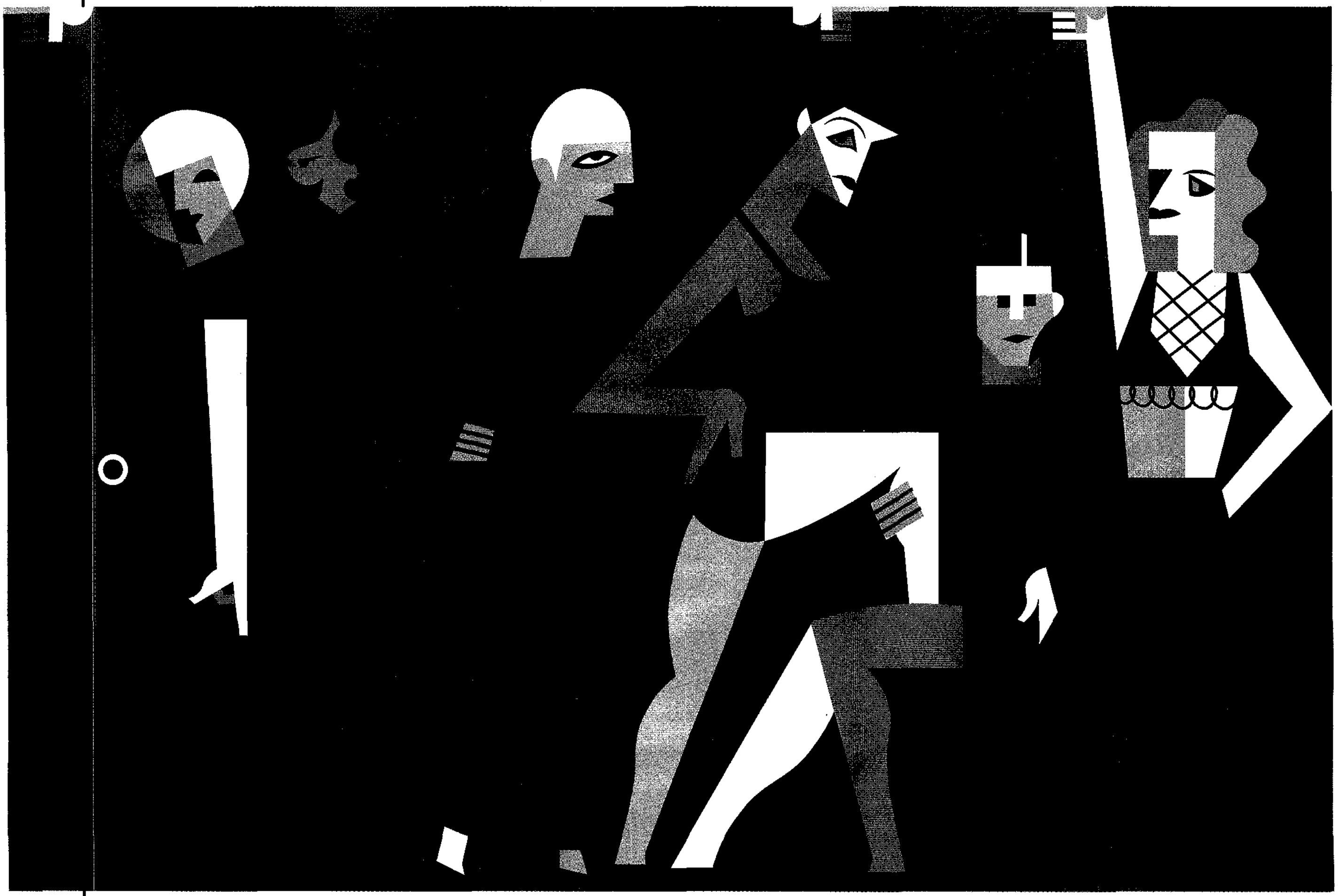


FALL PREVIEW

KANDER AND EBB'S 'CHICAGO,' COWARD'S 'PRESENT LAUGHTER,' AND NEW WORKS BY NEW ARTISTS FILL STAGES ON BROADWAY AND OFF WITH SHOW-STOPPING STARS

PHOTOGRAPH BY MICHAEL GRECCO

Sygma



'CHICAGO' PLAYERS, FEATURING (AT CENTER) BEBE NEUWIRTH AS HEART-OF-ICE VELMA KELLY AND ANN REINKING AS ROXIE HART.

'Chicago': Once More, With Feeling

BY RANDALL SHORT

LAST FALL, WHEN CITY CENTER WAS PLANNING THE 1996 SEAson of "Encores!," its series of classic musicals presented in concert, it faced a small problem: Just how do you define *classic*? Since the series began in 1993, it has been devoted to shows from the post-*Oklahoma!* Golden Age and Tin Pan Alley greats by Richard Rodgers, Lorenz Hart, and Cole Porter. But what about musicals of more recent vintage? Such as, for example, John Kander, Fred Ebb, and Bob Fosse's *Chicago*, a dark 1975 "vaudeville" about the American obsession with celebrity, which then-artistic director Walter Bobbie thought had never received the attention it deserved. Despite running for two years and earning a modest profit, it was received coolly by many New York reviewers its first time out. After some lively discussion among the advisory board of Broadway heavy hitters—including Theodore S. Chapin, president and executive director of the Rodgers & Hammerstein Organization, and Robert Kimball, an adviser to the George Gershwin, Cole Porter, and Irving Berlin estates—*Chicago* was added to the lineup. City Center, and New Yorkers, were rewarded with last spring's surprise hit.

On November 14, a modified version of that production will open at the Richard Rodgers Theater in the show's first Broadway revival, and the producers have high hopes. The near-unanimous approval lavished on it last May—tributes like "dazzling," "scathingly sharp," and "sensational"—mark a significant shift in the musical's critical reputation.

Based loosely on Maurine Watkins's *Front Page*–style 1926 play of the same name, *Chicago* intertwines the stories of Roxie Hart (Ann Reinking, returning to the role she took over from Gwen Verdon and Liza Minnelli) and Velma Kelly (Bebe Neuwirth, succeeding Chita Rivera). The two women kill a respective husband and lover in fits of passion but, following the machinations of a slick lawyer, end up as successful performers on the vaudeville stage. (Watkins, a writer for the Chicago *Tribune* during the twenties, wasn't exaggerating much. When New York impresario Willie Hammerstein, who made a fortune by presenting audiences with actual killers, was hit up by one of his stars for more money, his brother—Oscar Hammerstein I—famously advised her to go out and commit another murder.)

Twenty years ago, many reviewers, admiring Kander and Ebb's knowing pastiche of twenties-era jazz and Fosse's sexily sinuous dances, thought the book too weak an armature for displaying them. Kander, discussing the enthusiastic notices for the City Center production—some of them by the same crit-

Illustration by David Cowles

ics—says, "It's exactly the same show. One wonders what happened to change their minds."

Several things, perhaps. Only two weeks before *Chicago* was ready for the critics the first time around, *A Chorus Line* opened at the Public Theater; it would soon transfer to the Shubert for a run that lasted fifteen years. The "musical of the decade" preempted talk about virtually anything else in the New York theater world. Yet two decades later, *Chicago*'s cold-eyed perspective on the glittering corruptions of notoriety clearly represents the more venturesome work.

Similarly, some critics found the characters of Roxie and Velma unsympathetic, complaining that the notion of criminality with a show-business veneer as a metaphor for American life went just a little over the top. It may not (Claus von Bülow) seem that way (Joey Buttafuoco) anymore. Last May, the audiences filing into City Center could still have images fresh in their minds of a white Bronco racing down the San Diego Freeway as—to paraphrase Irving Berlin—thousands cheered.

The *Chicago* arriving at the Rodgers in November—where, coincidentally, it debuted in 1975—will be substantially the same version seen four months ago. Most of the "Encore!" productions rely on minimal sets and stylized staging; in this case, the bare-bones approach is peculiarly suited to a show expressly conceived in spare, quasi-Brechtian terms. (Especially in a year when Andrew Lloyd Webber has declared that "the days of the megamusical may be numbered.")

In addition to reprising her starring role, Ann Reinking, one of Fosse's principal companions and muses during his lifetime, has re-created the dances of the original production in the choreographer's signature style—provocatively cocked hips, eyes peering from beneath hat brims. And the cast is making the transfer (mostly) intact, including James Naughton (*City of Angels*); Joel Grey; and, a particular pleasure, Bebe Neuwirth, whose coldly brilliant performance as the heart-of-ice Velma suggests that somebody should get busy and write her a musical of her own.

Technical accomplishments aside, however, one can't help thinking that the show's appeal reflects a deeper shift in the expectations we now bring to popular entertainment. The public mood may finally have caught up with *Chicago*, a show that represents one of Broadway's most thoughtful ventures into the heart of American pop-culture darkness. Classic? No question.

PREVIEW

THE PLAYS ON TAP FOR THE UPCOMING SEASON include several dramas of genuine literary substance—most of them, one can't help noticing, transfers from England, where the notion of theater as an intellectual and moral force still retains some plausibility. Americans tend to demand substance under the guise of casual entertainment—what Bertolt Brecht called "culinary" theater. Perhaps it's no coincidence that one of Broadway's most thoughtful home-grown offerings this fall is the Brechtian musical *Chicago*. (See "*Chicago:* Once More, With Feeling," opposite.)

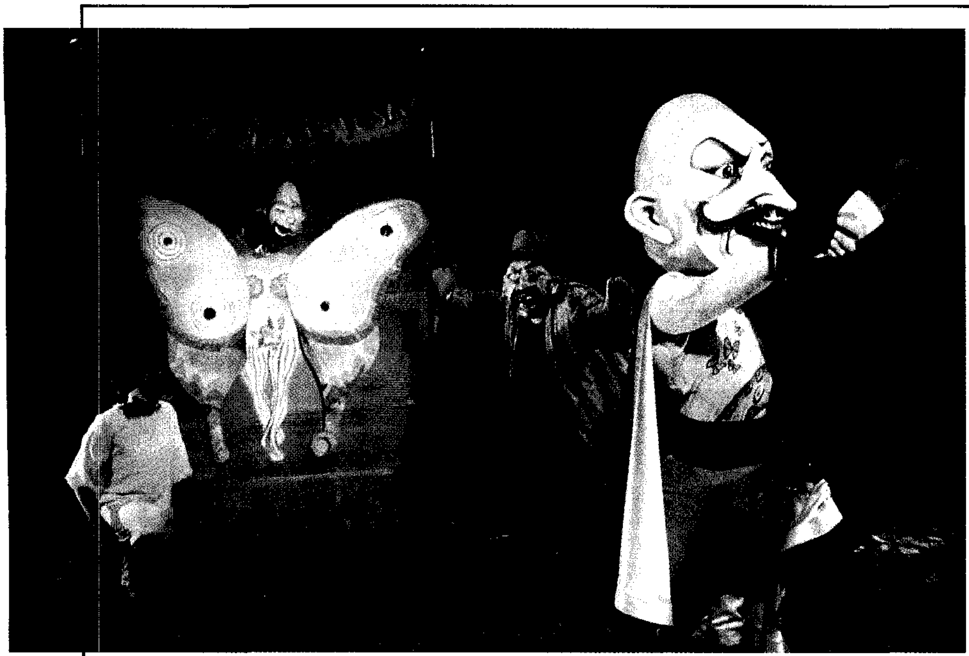
Musicals

Radio Gals, OPENING OCTOBER 1 AT THE JOHN Houseman, is the comic story of an Arkansas music teacher who, in defense of freedom of the airwaves, the First Amendment, and other American stuff, defies the big broadcasting boys by operating a radio station out of her living room. Music and lyrics are by Mike Craver and Mark Hardwick, whose credits include *Oil City Symphony;* as in that revue-style show, the lighthearted plot looks to be an excuse for country-style singing and dancing on the joyfully raucous side.

The thespic torch is passed from one gifted comedienne to another at the Broadhurst on November 18, when Sarah Jessica Parker begins previews as Princess Winifred in **Once Upon a Mattress.** Mary Rodgers, daughter of Richard, put a young Carol Burnett on the map in 1959 with this musical based on the fairy tale "The Princess and the Pea," about a girl whose aristocratic background asserts itself through numerous mattresses. The revival is directed by the brilliant Gerald Gutierrez, who turns his talents to comedy after recent triumphs with the more somber *A Delicate Balance* and *The Heiress*; opening December 19 at the Broadhurst. And another

PLAYWRIGHTS ON BROADWAY AND OFF, CLOCKWISE FROM LEFT: MARY RODGERS, 'ONCE UPON A MATTRESS'; DAVID IVES, 'DREAMS AND NIGHTMARES'; CHRISTOPHER DURANG, 'SEX AND LONGING'; NICKY SILVER, 'FIT TO BE TIED'; JULIE TAYMOR, 'JUAN DARIEN'; DAVID HENRY HWANG, 'GOLDEN CHILD.' AT CENTER: ELLIOT GOLDENTHAL, 'JUAN DARIEN.'

Photograph by Michael Grecco/Sygma.



JULIE TAYMOR AND ELLIOT GOLDENTHAL'S 'JUAN DARIEN.'

distinguished handoff: Elaine Paige, London's hottest musical star, takes over the role of Norma Desmond from Betty Buckley this week in **Sunset Boulevard.**

Musical-comedy manuscripts, which are now preserved by their custodians as though they were Dead Sea Scrolls, used to be regarded after a show's closing as little more than wastepaper. Nine years after an enormous cache of original material by Lorenz Hart, Cole Porter, Richard Rodgers, Jerome Kern, and the Gershwin brothers was discoverd by chance in a Secaucus warehouse, Evans Haile and Tommy Krasker found the score for **Fifty Million Frenchmen,** Cole Porter's first Broadway hit (in 1929), similarly buried in the offices of music publisher Tams-Witmark. The musical was presented shortly thereafter in a concert staging at the Alliance Française, and then as a complete production at the Pittsburgh Public Theater. But who could doubt that the show would eventually make it back to Porter's spiritual home, the Great White Way? It will do so on November 17 (opening November 29) at a theater to be announced.

Up until now, the extraordinary visual imagination of director and puppet master Julie Taymor has been known in America to a relatively small number of experimental-theater devotees—although last spring's surreal adaptation of Carlo Gozzi's *The Green Bird* at the New Victory Theater didn't hurt her standing among the younger set. Recently tapped by Disney's theatrical unit to create the upcoming stage version of *The Lion King,* Taymor appears poised for a jump to mainstream status in the near future. But you can still catch her in her purest visionary mode at Lincoln Center's Vivian Beaumont Theater beginning October 31, with **Juan Darien: A Carnival Mass,** a revival of her 1988 music-theater work based on Horacio Quiroga's short story about the eternal war in Latin America between the forces of church and jungle. Music, as always, is by the film-and-opera composer Elliot Goldenthal (*Batman Forever*), Taymor's significant other; opening November 24.

It's not exactly a "musical" in the usual sense, but what else are you going to call **Dreams and Nightmares,** a smoke-and-mirrors extravaganza starring magician David Copperfield? Previews begin November 23, for a December 5 opening at the Martin Beck. Since the extremely smart, witty, and good playwright David Ives (*All in the Timing*) is supplying the script, it promises to be several notches above the usual nothing-up-my-sleeve level.

Plays

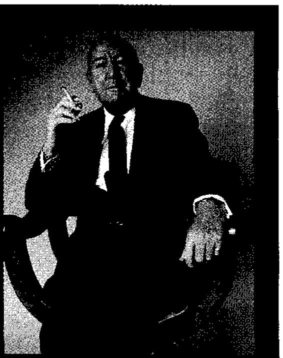
LIKE A POET DRAWN TO THE MORE TECHNICALLY elaborate verse forms, Tennessee Williams was one of those artists whose imagination thrived under the pressure of constraint. Writing as a homosexual in the forties and fifties, Williams was forced to hide behind compromises that, ironically, spurred him to his greatest work; as his later career shows, his lyrical talent never burned so brightly as when expressed through characters with names like Blanche, Laura, and Alma. The Roundabout kicks off its season, and Broadway's as well, with a revival of **Summer and Smoke,** starring Mary McDonnell as Alma Winemiller, the repressed spinster who blossoms under the attentions of a heartless rake (Harry Hamlin, of *L.A. Law*). Don't dawdle; opening September 5, the limited run extends only through October 20.

New York last saw that fine playwright David Hare in December, when Lincoln Center's short-lived production of *Racing Demon,* a drama about the current crisis of faith in the Church of England, seems to have proved somewhat too parochially British for American audiences. They shouldn't have that problem with **Skylight,** a less polemical, more inward drama focusing on the reunion, after three years, of a wealthy restaurateur and a schoolteacher, discussing a love affair that may or may not have run its course. You also won't want to miss the American stage debut of Michael Gambon, known to TV audiences here from Dennis Potter's *The Singing Detective* and

CRITIC'S PICK

Second Chances

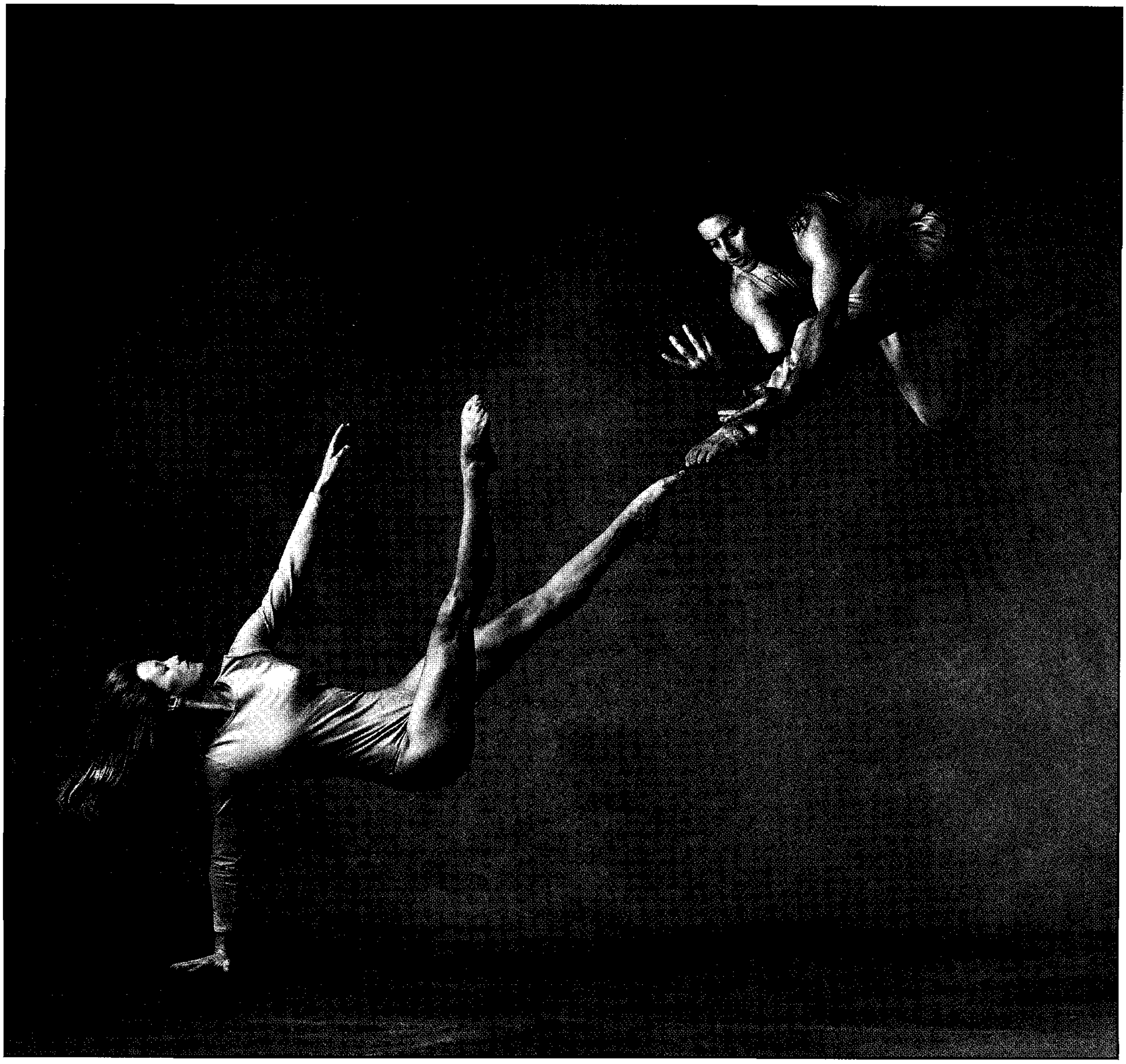
"The trouble with our times," said Paul Valéry, "is that the future is not what it used to be." But as the new season approaches, the future looks brighter than usual—partly because it is the past revived. Two wonderful plays are coming back to us in what promise to be high-style revivals. Noël Coward's *Present Laughter* (1939) is a delightful comedy that, as Coward himself noted at the time of the play's 1958 American tour, "has grown over the years." Directed by Scott Elliott and starring Frank Langella, it ought by now to be huge. *The Rehearsal* (1960) is arguably Jean Anouilh's finest play, of a dark, heartbreaking beauty. It is an elegy for the fragility of love in a hostile world, and a drop of pessimism a perennially overoptimistic America desperately needs. Nicholas Martin, who has done good work at the Manhattan Theatre Club and Second Stage, should prove just the right director for it.



NOEL COWARD IN LONDON, AUGUST 1970

JOHN SIMON

Photographs: top, Richard Feldman; bottom, Horst Tappe/Globe Photos.



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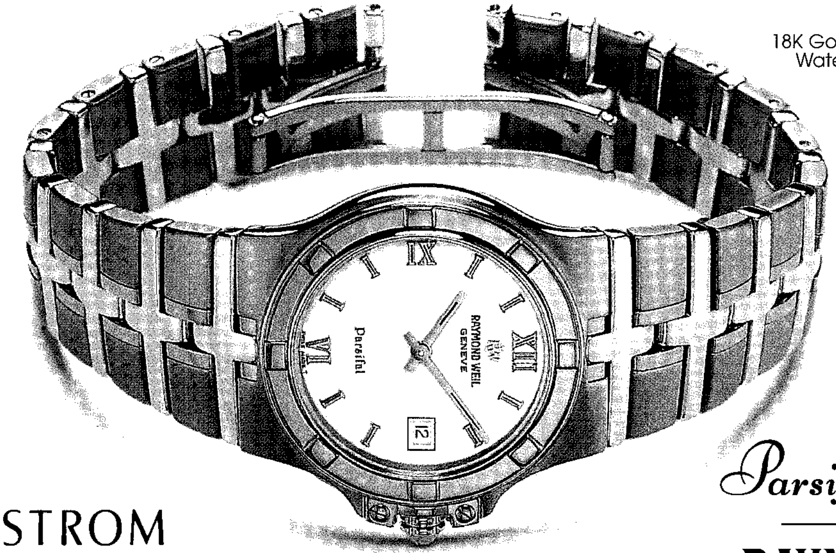
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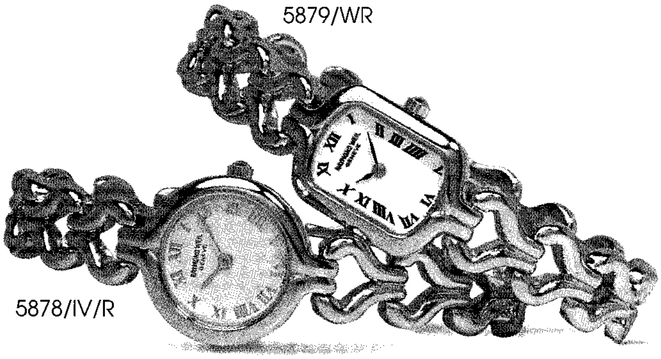

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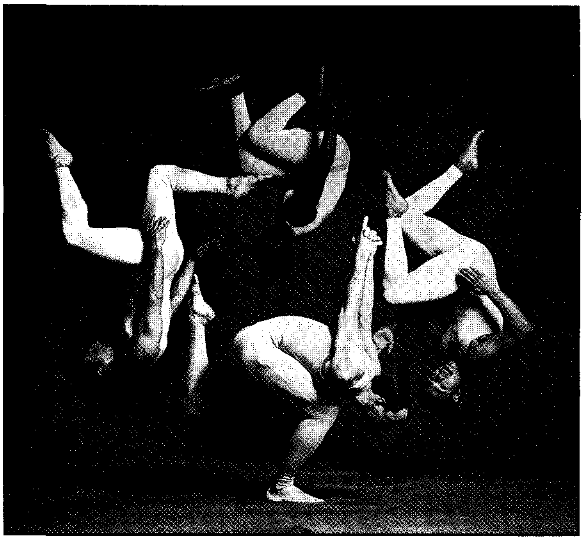

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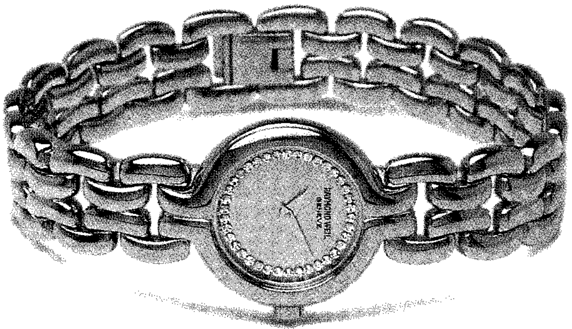

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QUESTION-AND-ANSWER SESSION

Weaver and Durang Do It Again

Christopher Durang and Sigourney Weaver have been frequent collaborators and fast friends since their days at the Yale School of Drama, where the short playwright confided a dark family secret to the tall actress within minutes of meeting her over a bowl of soup in the dining commons. Over the past 21 years, Weaver has performed in numerous plays by Durang, including *Das Lusitania Songspiel* (which she co-wrote), *Titanic, Beyond Therapy,* and *The Nature and Purpose of the Universe.*

Beginning September 12, she will star in his new comedy *Sex and Longing,* directed by Garland Wright and presented by Lincoln Center Theater at the Cort Theatre.

New York: *In* Sex and Longing, *Sigourney plays Lulu, a nymphomaniac who requires sex every fifteen minutes. Are there a large number of "emotional memory" techniques involved here in what Stanislavsky called "building a character"?*

Sigourney Weaver *(who is wearing a first-day-rehearsal present from her director, a baseball cap that reads* FUCK ME *in big bold letters):* Who are you asking?

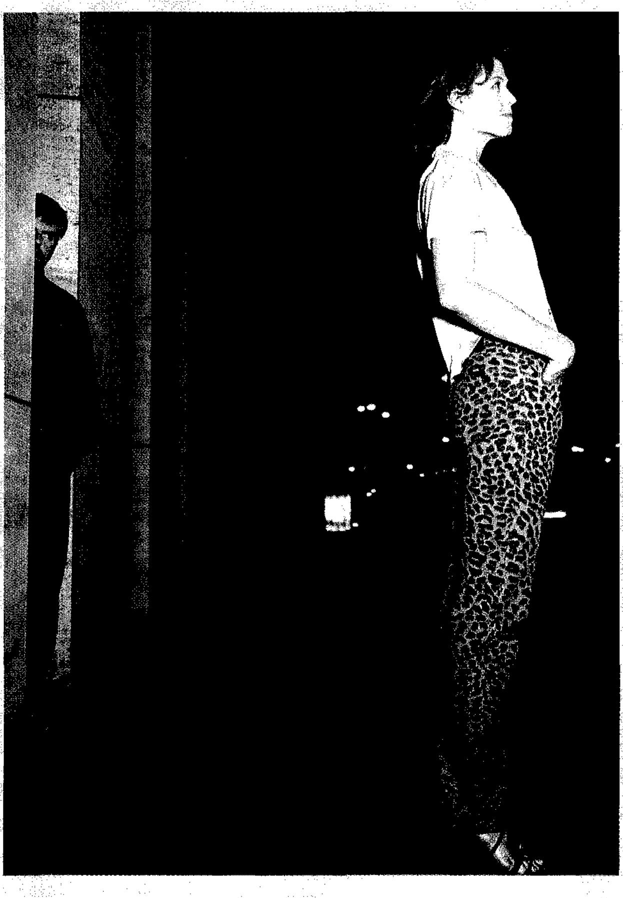
Oh, anybody.

Christopher Durang: Uh, no.

Weaver: No. . . . We both say no.

Chris, all of your plays are surreally out there, but this seems even further divorced from reality than your previous work.

Durang: Exaggerated comedy has always interested me. Like *Monty Python.* I hope there's an emotional reality there—I've failed if there isn't—but it's certainly lacking all connection to realistic playwriting.



CHRISTOPHER DURANG AND LEADING LADY SIGOURNEY WEAVER.

Weaver: It's not realistic?

Durang: When I have her saying "every fifteen minutes," it's a dimly glimpsed ideal, a shining horizon, that she can't always reach—

Weaver: I know for a fact it's not possible for Lulu to have sex every fifteen minutes, because I worked it out.

You did the math?

Durang: Ninety-six times a day. Eight men twelve times, twelve men eight times, twenty-four men four times, forty-eight men twice. Woof.

They really teach you guys actor preparation at Yale. On to Act Two.

Durang: In the middle of the play, Lulu finds religion, and she changes for a while and testifies before Congress about how awful she feels for having published a book with her friend Justin—who, speaking relatively, needs sex much less often, only every three hours—called *Explicit Photographs of the Last 300 People We Slept With.* Then she gets betrayed by the fundamentalist reverend who has brought her into the fold. Then she finds some sort of inner peace.

This is the first script Chris has completed since the 1994 congressional elections; it's clearly designed, in part, to address the atmosphere of ascendant hard-right moralism they helped to usher in. Will it offend people?

Weaver: I'm all for that. I'm especially happy doing a play written to respond to the incredible kinds of legislation that are now being discussed in Congress, which make my hair stand on end. I have a sister-in-law who teaches at a school where they're actually banning books. As a joke, I called her up at the beginning of the school year pretending to be an irate mother complaining about this filthy literature she was letting my kid read. She couldn't tell it was a joke and started apologizing. Frightening.

As the mother of a 6-year-old child, do you think Lulu will be an embarrassing part to enact?

Weaver: See, I like her immensely. I think she's very clear about her priorities. Refreshingly direct, I guess.

Durang: In the second part, the second half of the title—the "yearning"—comes more to the fore. Lulu's sexuality is motivated by her longing for emotional intimacy. Other characters in the play have a longing for order, the familiar, the past. My intention is to point out how longing is a universal feeling people seek to assuage in different ways.

Weaver: And many congressmen will get that point right away, we feel.

This is the first major project you've done together in quite a while. How long has it been?

Durang: A while. Six years. Because Sigourney has been doing all these movies where alien life-forms burst from people's thoraxes and stuff. I didn't actually start out writing the script for her, but somewhere around Scene Four, I suddenly thought, *Gee, I know who this part's right for.* It lets her be all sorts of . . . things.

Share with us what some of those things would be.

Durang: Sexually insatiable. Out of control. Totally unabashed. You know. Shocking but likable.

Weaver: Hi, everybody!

RANDALL SHORT

the more recent PBS show *Maigret*—and to Sir Ralph Richardson simply as "the Great Gambon." Previews begin September 9; the show opens September 19 at the Royale.

Another European star is checking into City Center on September 25 for six appearances only; Lydia Koniordou, one of Greece's most revered contemporary actresses, will be playing the betrayed daughter of Clytemnestra and Aegisthus in the National Theater of Greece's acclaimed production of Sophocles' **Elektra,** performed in its original language with English supertitles.

ALTHOUGH ED HARRIS MADE HIS NAME ON THE New York stage as a Sam Shepard specialist, it didn't take him long to strike out for Hollywood and success as a film actor (*The Rock, Apollo 13*). Harris hasn't been seen on Broadway since the mid-eighties, when he appeared in George Furth's *Precious Sons;* he's been waiting, he says, for a play good enough to lure him back. It's here, and it's **Taking Sides,** by Ronald Harwood (*The Dresser*). In this theatrical look at the story of Wilhelm Furtwängler, the German orchestral conductor whose reputation was compromised after World War II by his earlier collaboration with Hitler, Harris plays a tough-as-nails American Army officer and moral provocateur who forces the musician to confront his past. (British actor Daniel Massey co-stars as Furtwängler.) Previews begin October 4 at the Brooks Atkinson Theatre; opening October 17. And speaking of Shepard, the Signature Theater Company continues its five-year-old tradition of seasons devoted to the works of a single playwright this fall with seven plays by that modern master; they begin with a rewritten version of **The Tooth of Crime,** beginning previews November 1 for a December 3 opening.

Everyone has a personal favorite among the roles made famous by Laurence Olivier; Archie Rice in John Osborne's **The Entertainer** is mine. Osborne's drama, an early entry (1957) in the decline-of-Britain theatrical genre, tells the moving story of a fourth-rate vaudevillian looking for something to live for in the last days of Britain's waning, once-glorious music-hall tradition—and, metaphorically, its empire. Recorded for posterity in the 1960 film, directed by Tony Richardson, Olivier's performance sets a stiff standard for an actor to live up to; never was the wounded lion-in-winter physical bulk of his middle years used more eloquently, or more heartbreakingly. But I can't think of anyone better suited to the challenge than the talented Brian Murray, most recently seen in last season's *Entertaining Mr. Sloane.* At press time, Circle in the Square—which announced plans for the production several months ago—had filed a petition of bankruptcy, placing its fall schedule in jeopardy. Here's hoping the show will go on.

Everybody knows his famous self-deprecating self-description: "The most I have is just / A talent to amuse." Noël Coward was being a bit *faux*-modest there; no less a master than Harold Pinter has publicly acknowledged his debt to Coward's exquisitely precise verbal mechanics. Don't worry, comedy fans; they're used strictly for the funny thing in **Present Laughter,** starring Frank Langella as matinee idol Garry Essendine (even the name is funny), who gets into some darn awkward situations while juggling a largish number of backstage love affairs (see Critic's Pick, by John Simon, page 64). It begins previews October 25 for a November 18 opening at the Walter Kerr.

Farceur Nicky Silver follows up last season's *The Food Chain* with a new play—**Fit to Be Tied,** a promising new vehicle for the dizzying Silver wit; beginning previews September 20 at Playwrights Horizons, opening October 15. And—well, you want to talk funny? Five words are all you need to hear: Bill Irwin in Molière's **Scapin.** December 24 at the Roundabout. (Okay, ten words.)

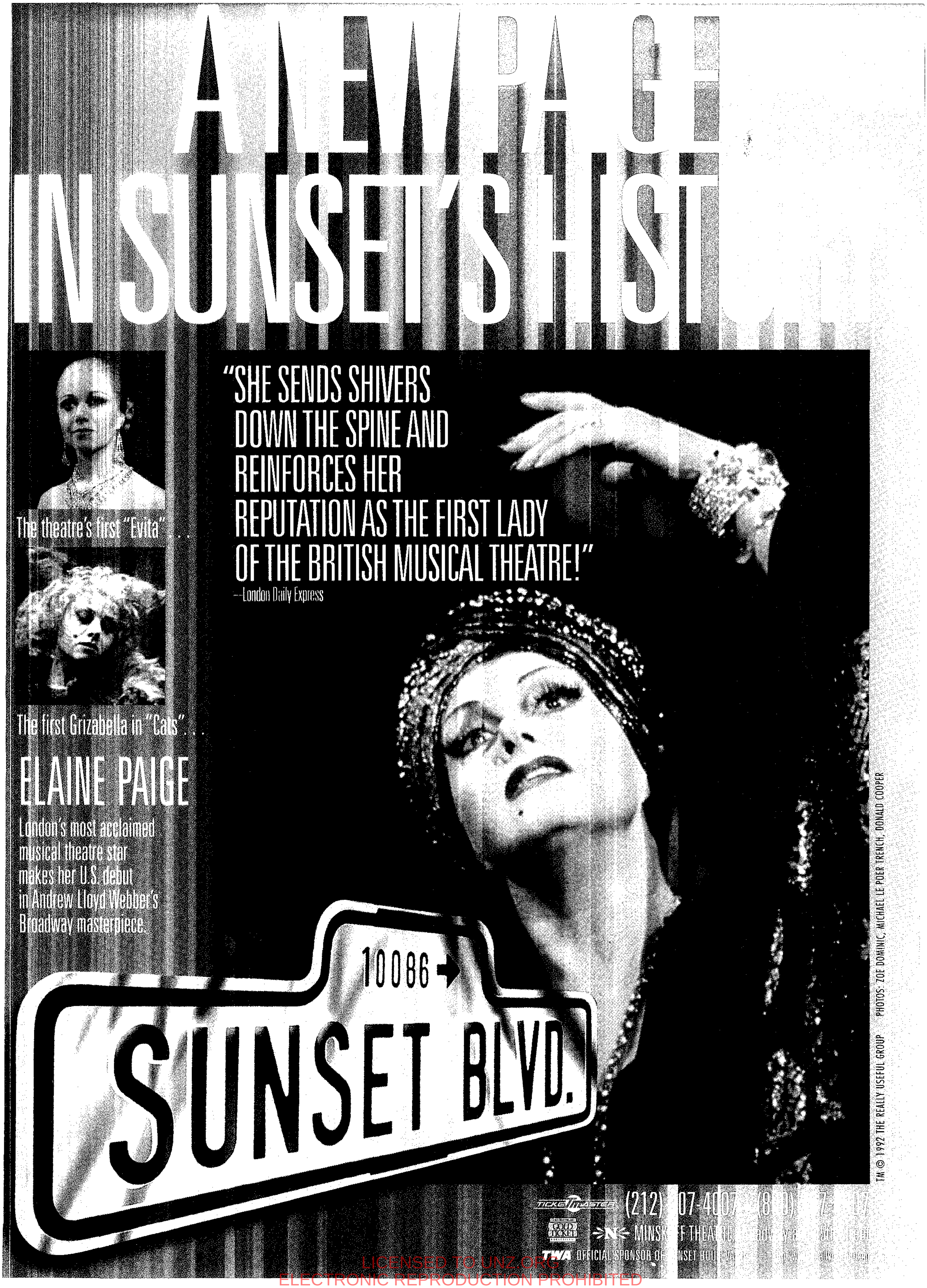
The Manhattan Theatre Club, celebrating its twenty-fifth-anniversary season this fall under the distinguished leadership of Lynne Meadow and Barry Grove, begins it on October 22 with previews for the November 12 opening of **Nine Armenians,** a new play by Leslie Ayvazian about an Armenian-American family confronting the challenges of assimilation. **The Rehearsal,** a revival by the Roundabout Theatre Company of Jean Anouilh's bittersweet romantic comedy, begins previews October 30 and opens November 21. David Henry Hwang's **Golden Child,** the latest installment in that writer's exploration of the conflict between Western and Eastern modes of feeling, is expected to arrive at the Joseph Papp Public Theater from a successful California engagement sometime in the fall. And, finally, autumn will be enlivened onstage this year by portraits of not one but two brand-new female *monstres sacrées.* **Cakewalk,** by Peter Feibleman, opening October 20 at the Variety Arts, stars Linda Lavin (TV's Alice) as that old dragon Lillian Hellman. And coming back to Off Broadway on September 24 for an October 2 opening at the Westside Theatre after its acclaimed limited run at Manhattan Theatre Club last fall is **Full Gallop,** Mary Louise Wilson's humorous, wickedly soigné one-woman show about Diana Vreeland, the woman responsible in part for inventing both contemporary fashion and—to hear her disciples tell it—the color red. **RANDALL SHORT**

MULTIMEDIA

Caging the Audience, etc.

Performance art has never attracted a mass audience (and probably shouldn't), but that hasn't stopped the Kitchen from devoting its cavernous space in Chelsea year after year to inventive theater artists of every stripe. This season features composer Mikel Rouse's *Dennis Cleveland,* a multimedia opera set in a talk show (October 29 through November 2), and *The Cage #2,* a Japanese import that places the audience in mobile cages (October 5, 6, and 9 through 13). Price of admission: $15 (512 West 19th Street; 255-5793). **JULIE JUST**

THE COMPOSER AS TALK-SHOW HOST: MIKEL ROUSE.



A NEW PAGE
IN SUNSET'S HIST

"SHE SENDS SHIVERS DOWN THE SPINE AND REINFORCES HER REPUTATION AS THE FIRST LADY OF THE BRITISH MUSICAL THEATRE!"
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FALL PREVIEW

ON THE TUBE THIS FALL (AS ON A NEW YORK SIDEWALK), YOU'LL MEET ALIENS, JOURNALISTS, TELEPATHS, AND ALL MANNER OF CRANKY, LOVABLE MENSCHES

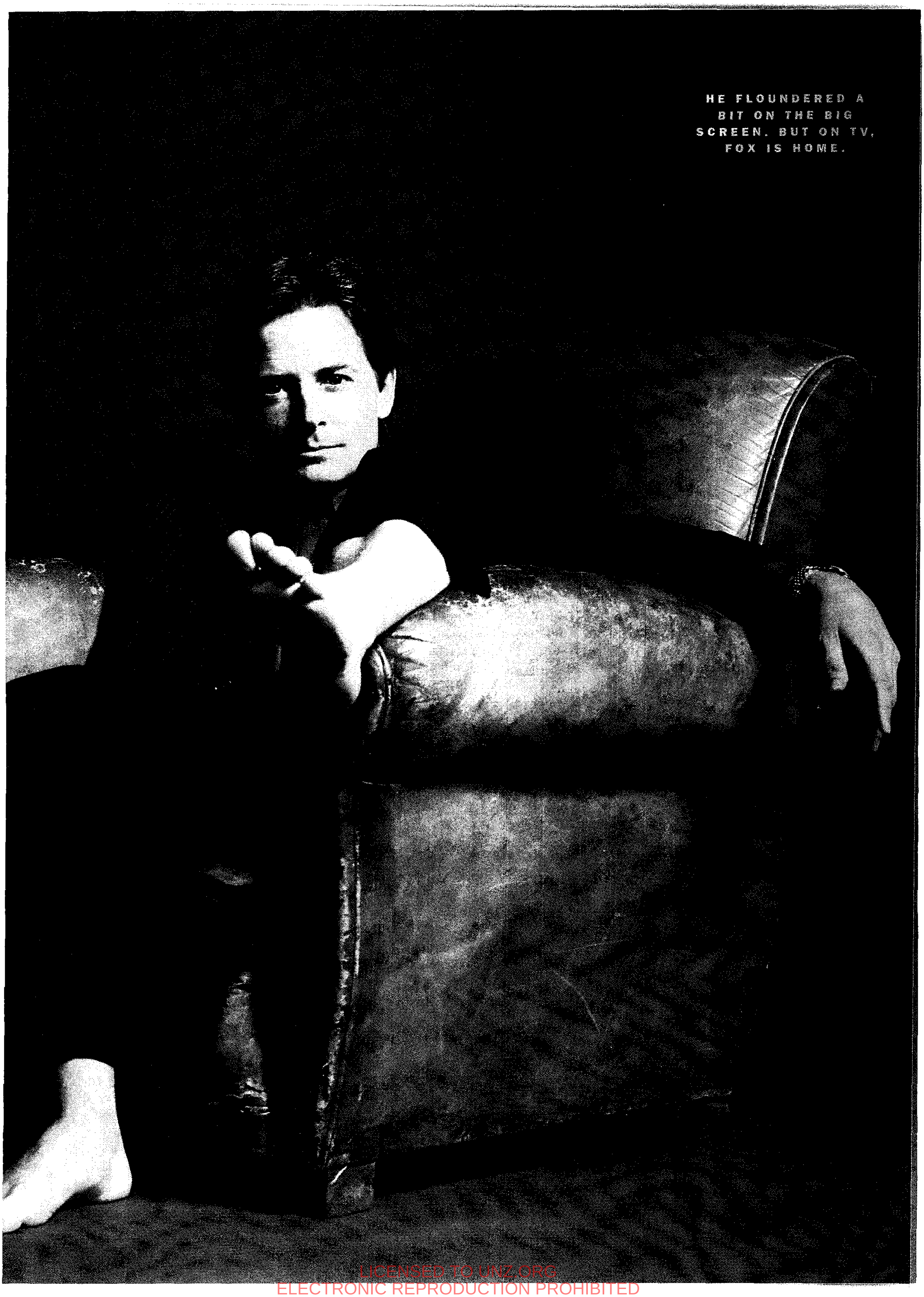
Fox on the Box

BY CHRIS SMITH

I CAN'T STAND MICHAEL J. FOX. This is what happens when you're told, repeatedly, how it's a mortal lock that you're going to enjoy meeting someone. "In the world of great people, he may hold the world and Olympic records," gushes Jeffrey Katzenberg, the K of DreamWorks SKG, which is producing his new TV show, *Spin City*. "There is nobody who is more fun, more engaging, more generous to be around than Michael. I defy ▸

CPi

PHOTOGRAPH BY NIGEL PARRY



HE FLOUNDERED A BIT ON THE BIG SCREEN. BUT ON TV, FOX IS HOME.

you to find someone who doesn't share that point of view with me."

A challenge sure to stoke a reporter's skepticism. Adding to my dubiousness is the fact that I'm one of nine people in America who never bought into *Family Ties*. Fox's character on the eighties smash was purportedly satirizing Reagan-era greed, yet the tidy moralism of each episode and Fox's ivory-toothed cuteness had the opposite effect: It made yuppie scumminess cuddly. When Reagan called *Family Ties* his favorite show, that sealed it for me.

Then again, maybe my hostility was personal and not ideological. My TV-junkie father, a man so sodden with sitcom that he's still depressed that *ALF* was canceled, once happily pronounced me a soulmate of the obnoxious Alex P. Keaton.

Finally, there was all the Hollywood praise I kept hearing for Fox's "likability." *Likability* is TV-executive-speak for inoffensive mass appeal. Kraft Macaroni & Cheese and Jennifer Aniston have likability. Give me Carolina barbecue and Homer Simpson. "Our research," says Dan McDermott, head of DreamWorks Television, "says that Michael is so likable the audience will tolerate anything he does."

So, when the time comes to meet Fox, I kind of, like, hate him. Until five minutes into the interview, when he pushes away his barely touched pasta primavera and fires up the first of a half-dozen Marlboro Lights. Then he volunteers that his recent movies—surely you remember *For Love or Money*, *Life With Mikey*, *Greedy*, last month's *The Frighteners*—stank. Then Fox starts talking politics. He'd been up late the night before, watching the Republican convention.

"Susan Molinari is an example for mothers?" he says sarcastically. "She has that fucking baby there at ten o'clock at night, in front of 5,000 photographers? Yeah, that's family values. I couldn't believe she lied about smoking dope! Especially now, with Clinton and Gore—everybody's got a get-out-of-jail-free ticket. All you have to do is come out and say, 'Yeah, man, I shot heroin between my toes. It was *college*.' And you're fine."

Darn. I like Mike.

SPIN CITY (TUESDAYS, 9:30, ABC) REUNITES Fox with Gary David Goldberg, the creator of *Family Ties*. The new show takes place behind the scenes at City Hall. Fox plays New York's deputy mayor. Goldberg and Fox present *Spin City*'s platform, its appeal to you, the prime-time voter:

Goldberg: "These are compelling characters and really talented actors. It's an attempt to do intelligent romantic comedy that will be writing up to the best instincts of the audience."

Fox: "You don't have to be a landed immigrant or an American citizen to watch this show."

Goldberg: "This is a *huge*-tent kind of show."

Fox: "And if people watch, it would make life really easy for us."

GOLDBERG, 52, IS A BASKETBALL PURIST who plays intense games twice a week with his writing staff. Goldberg loves the brainy style he learned in high school in Bensonhurst in the late fifties: Backdoor plays, team defense, moving without the ball. As Goldberg watches his star on a monitor during the first *Spin City* filming, inside the Chelsea Piers studio built from scratch for the show, he's talking like a basketball coach.

"Is Mike bouncing?" Goldberg whispers. "Yes! He's on the balls of his feet! It's a body thing with Mike—I can see he's got the feel now. This is Michael Jordan returning to the NBA!"

Richard Kind, who plays *Spin City*'s unmade bed of a press secretary, is telling Fox's character to lean on him for help if Fox has trouble with a TV interview—"Just call Big Daddy."

In rehearsal all week, the next line got polite giggles. But now Fox, on game night, adds a totally new beat. There's no shtick, no cartoony double-take. Fox waits several seconds. Wrinkles his brow. His eyes search like a point guard's, sensing an opening. He turns, very slowly, holding a coffee cup, to face Kind. "No matter how how hard you try, no one is *ever* going to call you Big Daddy." The audience roars.

This country still makes a few things better than anyone else. Some are significant, like computer chips and doctors. Some are cool, like Levi's and hip-hop. None are more pervasive, or more purely American, than sitcoms. Jerry Seinfeld is funnier and Roseanne more culturally significant, but Michael J. Fox, who can act *and* make the funny, may be the last true sitcom star.

FOX SITS BETWEEN PHIL SILVERS AND JESUS Christ. The painting of Silvers, as the smirking Sergeant Bilko, is by George Frayne, of Commander Cody and His Lost Planet Airmen. The portrait of Jesus, artist unknown, is paint-by-numbers; Fox found it in the trash when he moved into his dressing room at Chelsea Piers and hung it just outside the entrance to his bathroom, so Jesus stares beatifically at Silvers on the opposite wall. "Phil was a fairly devout Jew," Fox says, "so this may actually be the first time they've met."

In person, Fox, reflexively described as "boyish," looks 35. Which is good, because that's his age. There's a surprising amount of gravel in his voice and crinkly lines around his eyes. He's

CRITIC'S PICK

'EZ' Does It

Jason Gedrick, just out of prison, wants his daughter back. Ken Olin, wrongly suspected of being a bent cop, loses his partner and his father in the same episode. As their stories converge in the bare ruined choirs of a nameless inner city, the new mayor, Carl Lumbly, cuts a deal with the mob; the high-priced defense attorney, Debrah Farentino, is into handcuffs and S&M; colorful hoods noisily dispute whether Formula 409 or Tide-with-ammonia is better for removing bloodstains; and on the soundtrack are lugubrious Celtic sea chanteys. In his arty, moody *EZ Streets* (Wednesdays, CBS), writer-director-producer Paul Haggis, whose witty Mountie-in-Chicago series, *Due South*, deserved better ratings, wants us to care about paranoids who aren't paranormal. Creepily, I do.

JOHN LEONARD

S&M DEFENSE ATTORNEY DEBRAH FARENTINO AND SUSPECTED BAD COP KEN OLIN SHOOT THE BREEZE.

Photograph by Chuck Hodes/CBS

quick of mind, quoting Freud and Twain (Mark, not Shania). Despite the nervous smoking, he's clearly at peace with himself, after years of movie-flop-induced angst. "One of the big moments of change in my life was the Saturday morning after *Greedy* opened," Fox says. "My agent at the time, Peter Benedek, who's a really lovely man, he called me up." Fox picks up his dressing-room phone and acts the conversation he'd come to expect.

"Mike, it's Pete." A long, leaden pause. "Sorry, man."

Fox slams down the phone. "What the fuck is this? Why am I sitting in my beautiful apartment with my beautiful family with my health—what is this? I worked very hard on those movies, but there was some creative connection that was not being made. And for the sake of the Michael J. Fox franchise, I was trying to resuscitate that. Early on, when movies didn't do that well, I'd have a certain disappointment. After awhile, my disappointment was rote. I realized I no longer believed in that franchise; I never wanted to *be* a franchise. I was the guy who took the bus to the studio to do *Family Ties*! It was all a big lottery win to

THE POLITICIAN AS TV CRITIC

Spinning 'Spin City'

The spinmeister's role is to impose an acceptable public face on the often unacceptable reality of political life; a sitcom's role is to amuse. Have the two achieved a happy fusion in ABC's *Spin City*? Or are New York politics doctored beyond recognition for the small screen?

We've asked four old hands of New York City politics to critique the show. But whatever the verdict, Giuliani shouldn't lose any sleep worrying he will be mistaken for *Spin City*'s buffoonlike mayor. "No one will think it's him," said one insider. "For a start, Giuliani's totally humorless."

FOUR THUMBS UP: ADVOCATE GREEN, DINKINS AIDE LYNCH, COUNCILPERSON ELDRIDGE, AND BOROUGH PRESIDENT MESSINGER.

Mark Green, public advocate

Entertainment value?

Better than the Republican convention.

Accuracy?

Allowing for the comic exaggeration, it is a dead-on view of the funny and interesting things about City Hall politics, especially on the love/hate relationship between the press and the mayor and on the way the team calms the chaos, the fire of the day that afflicts the mayoral staff.

The portrayal of a New York City mayor?

I don't think they have figured out who the mayor is. Is he an idiot savant, or is he just an idiot? Is he someone like Eisenhower who has a "hidden hand" or is he a bumbling, smiling "face" man? If it is the latter, it won't work. I don't think the national public would buy a mayor who was a turkey.

The mayor's staff?

Michael J. Fox was great—the real appropriate comic edge, a nice blend of sweet charm, sarcasm, and self-mockery that rang true. But the rest of the team—at that high, competitive level, there would be more loathing and rivalry.

Future of the series?

It's a winner, or I'm not going any further in politics.

Bill Lynch, deputy mayor in the Dinkins administration

Entertainment value?

It's funny from an insider's point of view. Overexaggerated, but the basic things that go on—the press secretary rushing back and forth, the way things get hectic—conjure up memories from my time.

Accurate?

Enough. It's got the basic essence. Some parts are just not true—where they ask the young man on the mayor's staff to say he is gay at a press conference to save the mayor. You guys would eat us alive if you found us lying like that.

Ronnie Eldridge, City Council member

Accuracy?

It is a bit behind the times. The gay stuff might have been an issue five years ago, but it seems old-fashioned now, certainly in New York. In 1969, there was a sit-in in John Lindsay's office, but when they said they were gay, no one knew what they meant.

Are the characters believable?

The mayor is a bit stupid. In a way, he's a John Lindsay figure—nice, elegant, and Waspy—and in another, like Dinkins, going off to all the parties. The press secretary was exaggerated, but then, hysteria is not out of character.

What will the council think?

They'll be disappointed the council is not involved, but then, if I was writing the series, they might not be too pleased anyway.

Ruth Messinger, borough president of Manhattan

Entertaining?

It's great. I normally don't watch these things as I don't find them funny. This one does a much better job.

Accuracy?

It is very realistic. There are a bunch of people in this business who have to think and talk about sixteen different things at once and be able to lie comfortably. While the sex between the deputy mayor and his journalist girlfriend was too acrobatic, their discussions on the problems of commitment when you have five things going on at once was very true.

Best moment?

The high point of reality was the mayor's comment [to a TV reporter attending Gay Pride: "Are you drunk?"]. That's exactly how bloopers like that happen.

Criticisms?

My husband objected strongly to the volume of the canned laughter, and we did notice that Michael J. Fox wasn't wearing a helmet when he Rollerbladed.

Verdict?

It's probably exactly what the world thinks politics is like.

LUCY HAWKING

hotographs: from left to right, Mitchell Levy/Rangefinders/Globe Photos; Frances M. Roberts (2); Mitchell Levy/Rangefinders/Globe Photos.

STAR AND WRITER BICKER IN PUBLIC

When Randy Met Rosie

Big-time TV is back in New York. Bill Cosby and Michael J. Fox are producing their prime-time sitcoms here. And in daytime, the debut of *The Rosie O'Donnell Show* in June earned the highest ratings of any talk show of the decade. Below, Randy Cohen, the show's head writer, talks to his boss about her plans for the fall season.

Randy: We've reached a broadcasting milestone—45 shows. Nine marvelous, marvelous weeks. So it might be appropriate to look back, reflect, and talk about plans for the future.

Rosie: Forty-five shows we've done?

Randy: They go by so fast. How would you say the show has evolved?

Rosie: When you watch the first test shows, I think the difference is pretty apparent.

Randy: And as you look ahead to the fall, are you thinking about any major changes? We aren't going to become one of those emergency-room shows with a lot of stuff racing by on gurneys?

Rosie: You never know. Sweeps. I'd say we'll keep doing a lot of the same things. If it's fun, and it works, and people are liking it, there's no need to really change it.

Randy: You were on the cover of *Newsweek*: "The Queen of Nice." As we plan for the fall, are you going to keep being nice, or could you be, you know, merely pleasant and well groomed?

Rosie: I've been demoted to Princess of Nice, by the way . . . I don't know; I never wanted to be mean, and I don't think it's funny to be mean. I don't want to make a joke about somebody and then walk into a party and see them, and feel embarrassed that I possibly hurt their feelings. I know the writers get frustrated by that sometimes.

Randy: Well . . .

Rosie: There are certain jokes that—I read them, and I laugh, and I go, "That's really funny," but I would never do it. So it's hard for you guys.

Randy: That's okay. Part of a new job for us is getting to know who we're writing for. And of course now we know, as do the viewers, that you're a Democrat. And you're under a certain amount of pressure from Warner Bros., our producers, to be evenhanded. So how are you going to deal with the presidential elections?

Rosie: I'm going to just hope we win, and if we don't, I'm going to pout and wear black.

Randy: Incidentally, which is your favorite Warner brother?

Rosie: John Warner—Elizabeth Taylor's sixth husband.

Randy: Favorite vegetable?

Rosie: String beans.

Randy: Vacation—mountains or seashore?

Rosie: Seashore.

Randy: Convertible or hardtop?

Rosie: Hardtop.

Randy: Chunky or smooth?

Rosie: Chunky.

Randy: Smoking or nonsmoking?

Rosie: Definitely nonsmoking.

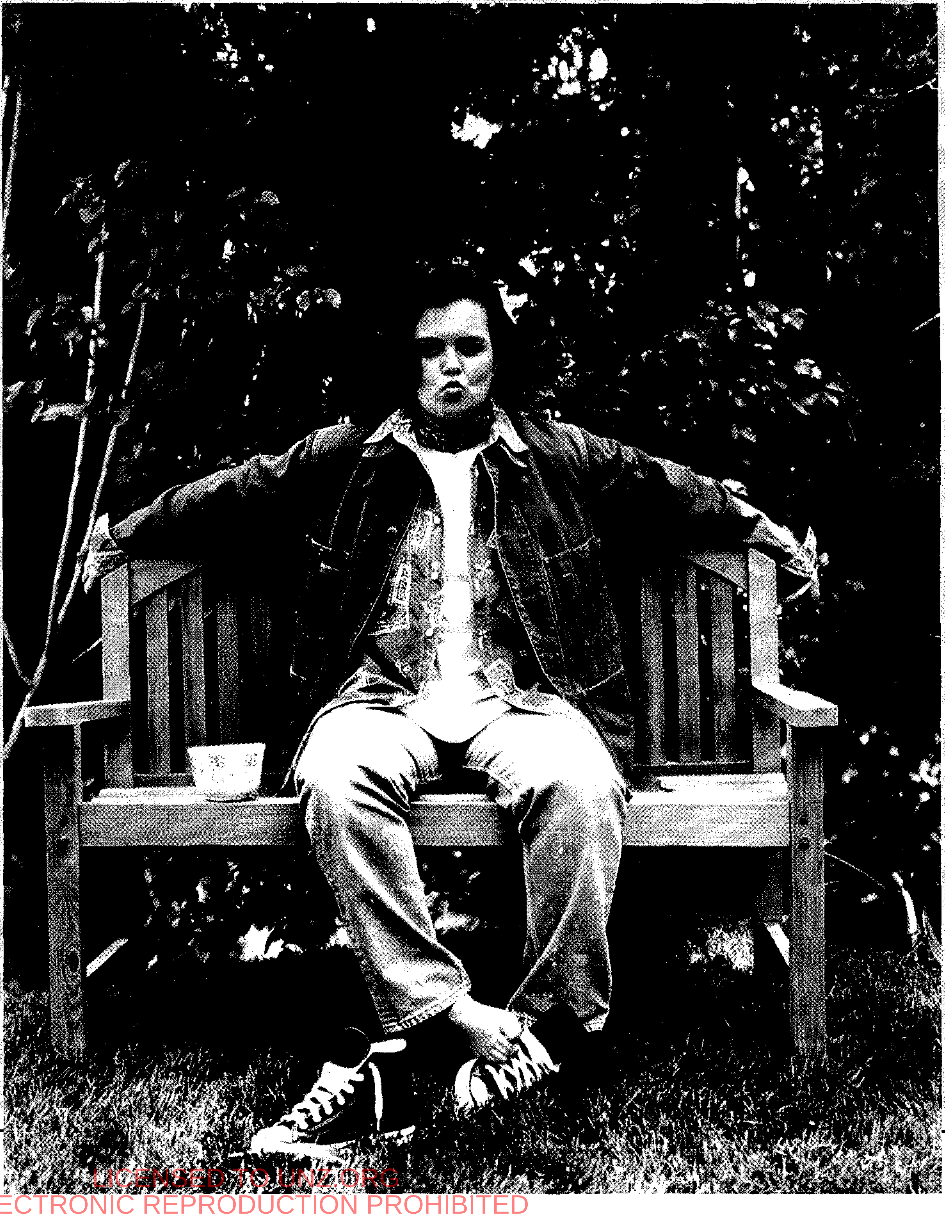
Randy: Roll-on or spray?

Rosie: That's a little personal.

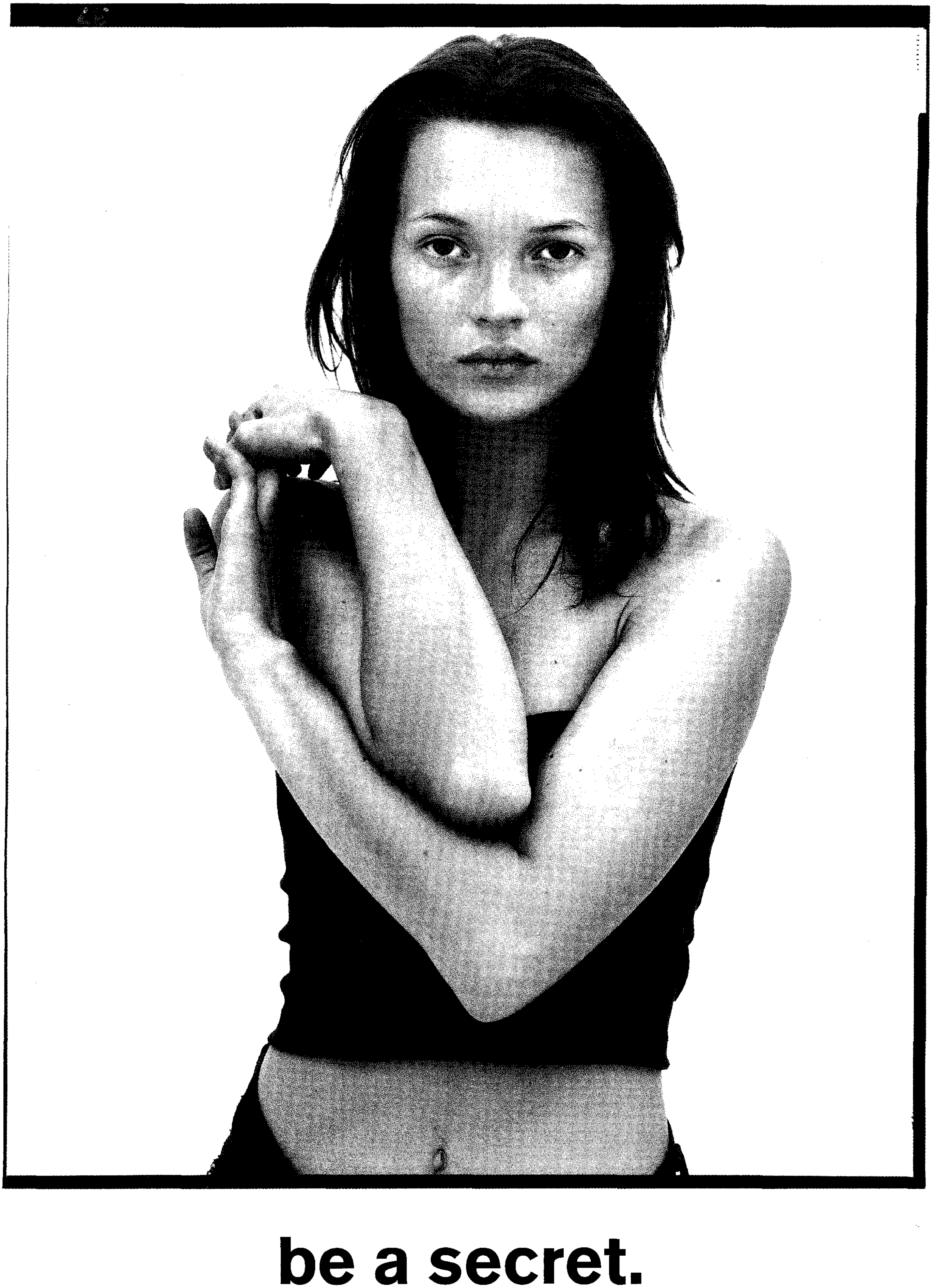
Randy: Sorry. Paper or plastic?

Rosie: Roll-on. Paper. And could you double-bag?

Randy: For you, absolutely.



ROSIE O'DONNELL: DEMOTED FROM QUEEN TO PRINCESS OF NICE.



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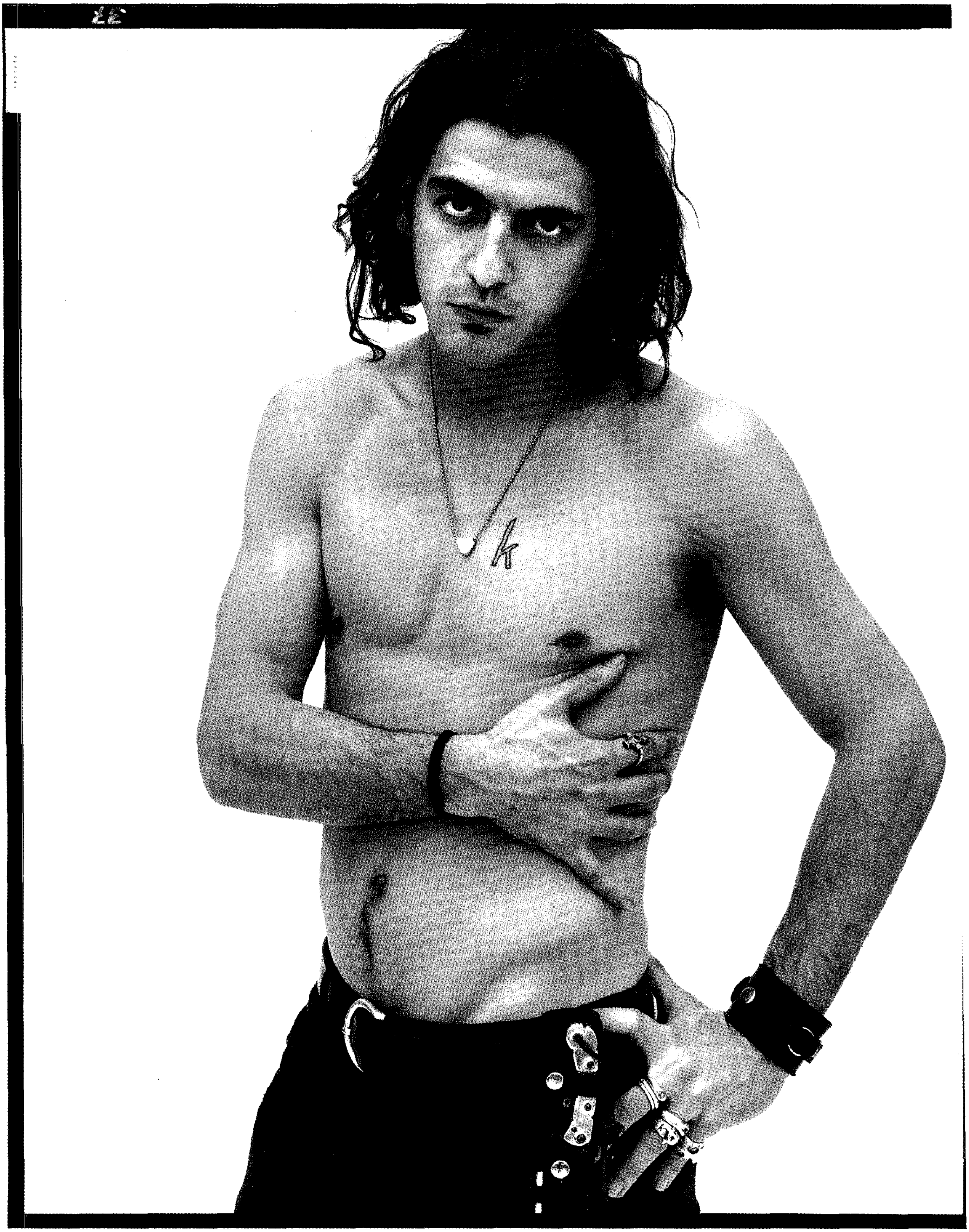
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me anyway. So the idea of being a corporation, and feeling bad because the shareholders weren't happy, just all of a sudden I said, I've got to get out of this."

Fox changed agents and took a smallish character part as a Stephanopoulian adviser in *The American President,* for which he got nice notices. Then he began plotting his return to the small screen. He spent months working with Disney on a sitcom where he'd play an advertising executive.

Katzenberg, who had left Disney in a rage and launched DreamWorks with Steven Spielberg and David Geffen, kept in touch with Fox, just in case. "It came back that Mike was dying to work with me, and I was dying to work with him," Goldberg says with a laugh. "Which was true, but basically Jeffrey was lying to everybody about what actually was being said."

When Fox rejected the Disney offer last February, Katzenberg sprung. Goldberg was at Katzenberg's house having dinner that night. "And Jeffrey, he's Jeffrey, so the next thing I know, we're on a Gulfstream heading for New York," Goldberg says. Three days after meeting with Fox at the Four Seasons Hotel on 57th Street, Goldberg and Bill Lawrence, a 27-year-old writer who'd worked on the first season of *Friends,* had whipped up a *Spin City* pilot. Fox read it as it poured from his fax machine. He laughed. He was in. Forget any guilt about merely being Sitcom Boy.

"Humble as it may be and specific though it may be and common though it may be, whatever talent and facility I have, I have," Fox says. "And realizing that I have that is much more important than deluding myself into thinking that I have some kind of empire based on goodwill and a Midas touch."

More of us should come to such a tranquil, secure acceptance of who we are.

"Yeah, well," Fox says, "you get a shitkicking and you learn."

SPIN CITY IS THE PERFECT SHOW FOR THE Dick Morris age. It's wised-up, it's funny, it's calculating—but you never know whose side it's on. It takes place in City Hall, but it's about gamesmanship, not policy. The show doesn't aspire to be satire—its spinning is harmless. No nasty attacks with well-placed leaks here.

Goldberg knows firsthand how rough real politics can get. A paleoliberal, he was part of the showbiz crowd brought to the White House to advise Bill Clinton on how to sell a health-care revolution. The bearish writer immediately got into a small public feud with James Carville.

This morning, Clinton is preparing to sign the illiberal welfare bill. Goldberg swallows his sixties idealism along with his Cream of Wheat. "Maybe I've seen too much in terms of what gets compromised. I'm so tired—as a Democrat—of us losing and then whining. So it's nice to see us ahead and Republicans whining." He isn't troubled to see the mercenary, idea-free Morris calling the campaign shots? Goldberg takes a deep breath. "Not as much as I should be."

Though Goldberg will borrow some plot ideas from Truman's biography, his ambitions for *Spin City* are pop-culture pragmatic. "We're a romantic comedy set in the mayor's office," Goldberg says. "I don't think we're *Lou Grant* with a love relationship. I did *Lou Grant;* I loved the show. But if we're in a policy discussion at the end of a *Spin City* episode, we're dead."

HOW BADLY DOES JEFFREY KATZENBERG want *Spin City* to work? During a break in the filming, as cameras are shuffled, Katzenberg is directing the distribution of packs of raisins to the studio audience. The crowd has been seated for three hours, and Katzenberg doesn't want its energy—or its laughter—going limp.

The much-hyped DreamWorks has spent millions in its first year of operation, but tangible, touchable output takes a frustratingly long time. *Spin City* is by far the infant studio's highest-profile production yet. Katzenberg, whose political education began when he was a junior aide to Mayor Lindsay, sighs. "It would be nice to have *anything* to point to other than another press release. I can't overstate what the goodwill of having this be successful would mean to the rest of DreamWorks."

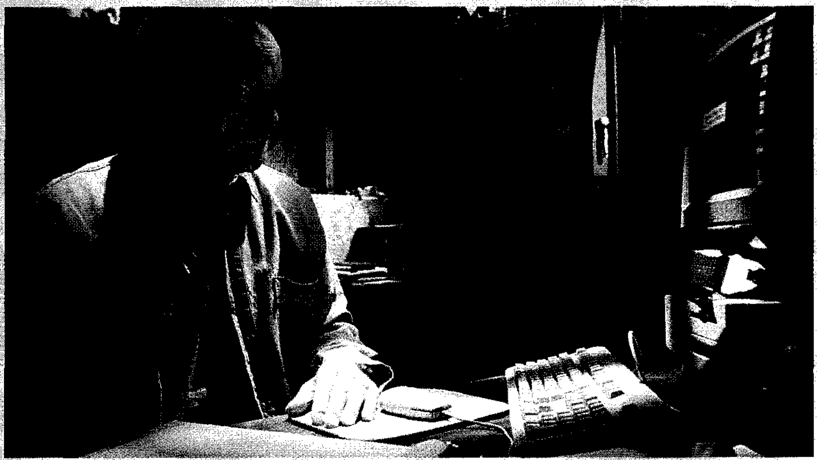
Dan McDermott recently asked Katzenberg how often a staff member from Los Angeles should travel to New York to keep an eye on *Spin City.* Would

NEW CULT ON THE BLOCK

The Killer Inside Me

In *Millennium* (Fox, Fridays, 9–10), Chris Carter's staff calls him No Sleep Man because of the 24-hour days he puts into his cultishly followed Fox show *The X-Files* and his new, equally sophisticated show *Millennium.* Carter's shows traffic in *National Enquirer* paranoia—*Aliens take over the world! You'll die a violent death at the hands of the crazy man waiting inside your apartment!*—but with a moody high seriousness that stops just short of camp. The main character of *Millennium* (named Frank Black, presumably after the former Pixies singer who this year released a science-fiction-obsessed album called *The Cult of Ray*) solves violent crimes thanks to his ability to imagine a killer's thought processes. But this is heavy knowledge: Black realizes that his ability to think killer thoughts makes him capable of committing killer acts. As Frank Black, Lance Henricksen, who always shows up around these parts, is appropriately tortured, driven by an intense desire to protect his wife and small daughter. *Millennium* is disturbingly violent, scarily atmospheric—in other words, much like its predecessor.

CHRISTINA KELLY



PARANORMAL PRODUCER CARTER AND HIS NEW SHOW.

Photographs: from left to right, Ken Staniforth/Fox; Doane Gregory/Fox.

three days a week be enough? "Jeffrey said this show is the company's single greatest asset—it's our only chance at revenue until the animated films arrive in 1997," McDermott says. That DreamWorks staff member is living in New York full-time.

Fox sits in a director's chair. Katzenberg rushes over to massage his star's shoulders. Spielberg stands at Fox's left elbow. "How much do we love you?" Spielberg says with a grin, sweeping one hand over his head, gesturing to the vast soundstage where *Spin City* is shot. "We built *you* a studio before we built one for *ourselves*!"

FOX BOUNDS BACK ONTO THE SET FOR THE next scene. His joy is muscular, palpable. "Film is such a lonely medium," Spielberg says. "You're always asking yourself, 'Am I any good? Does that work?' Here, you can see how connected Michael is. He loves this."

The scene finds Fox in bed with his girlfriend, a newspaper reporter played by Carla Gugino, a buxom brunette actress whom critics regularly describe as looking "ripe." The couple watches Fox being interviewed on a TV news show, raving about the mayor's sky-high approval ratings—all, Fox boasts, the product of Fox's brilliant maneuvers. Then the interviewer asks a question about the deputy mayor's personal life: Does his reporter girlfriend ever pull her punches because of their romantic relationship? "I hope so," Fox answers. "Why do you think I'm dating her?"

In bed, Gugino turns away, disgusted. Fox doesn't notice at first. He's chuckling at his cleverness. Then comes another master-of-his-craft, Michael J. Fox moment: A sideways slide of the eyes, the realization that he's screwed up, the mercury-quick shift from smile to panic.

As Fox rushes off to the next scene, he tries to explain how he teased out the biggest laugh of the night. "It's an old trick," he says, grinning. "Cheap, cheap, cheap." But he can't explain. It's the difference between describing to someone how to pull a rabbit out of a hat and performing magic.

An hour later, the filming ends. The cast bows, then pairs off in hugs. For a very long moment, Fox stands at center stage in the dark, alone, feeling the applause, the thrill pressing down on him like a giant, comforting hand.

"After all that other stuff—*how is the movie going to be received? How much money did it make?*—to feel this . . . " His eyes shine as he stares at the audience. "All is right with the universe." Sitcom Boy is back.

What's On?

THE OBSESSIONS OF THE CREATORS OF PRIME time circa 1996: New York City (in which eight new shows are set, down from last fall's thirteen); eighties sitcom stars (Cosby, Fox, Bateman, Perlman); retreads (Molly Ringwald, Brooke Shields); the professions of journalism (*Ink, Suddenly Susan*) and teaching (*Dangerous Minds, Mr. Rhodes, Something So Right, Pearl*); couples who live and work together (*Spin City, Mr. and Mrs. Smith, Common Law, Ink*); the paranormal (*Dark Skies, Millennium, Profiler, Promised Land, Early Edition, Sabrina the Teenage Witch*); lesbian jokes (*Pearl, Public Morals*); and modern rock (Alanis Morissette, Joan Osborne, Portishead, and No Doubt used as music on *Townies, Promised Land, Millennium,* and *Clueless*). And a tediously high percentage of the fall's new shows pay obeisance to the twin gods of family values and multiculturalism.

Monday

Cosby (CBS, 8) Bill Cosby and Phylicia Rashad try to re-create the magic of their eighties hit, this time portraying a middle-class couple in an unspecified outer borough. The cranky good guy played by Cosby has been laid off because of downsizing at the airline, and spends his time getting caught up in get-rich-quick schemes.

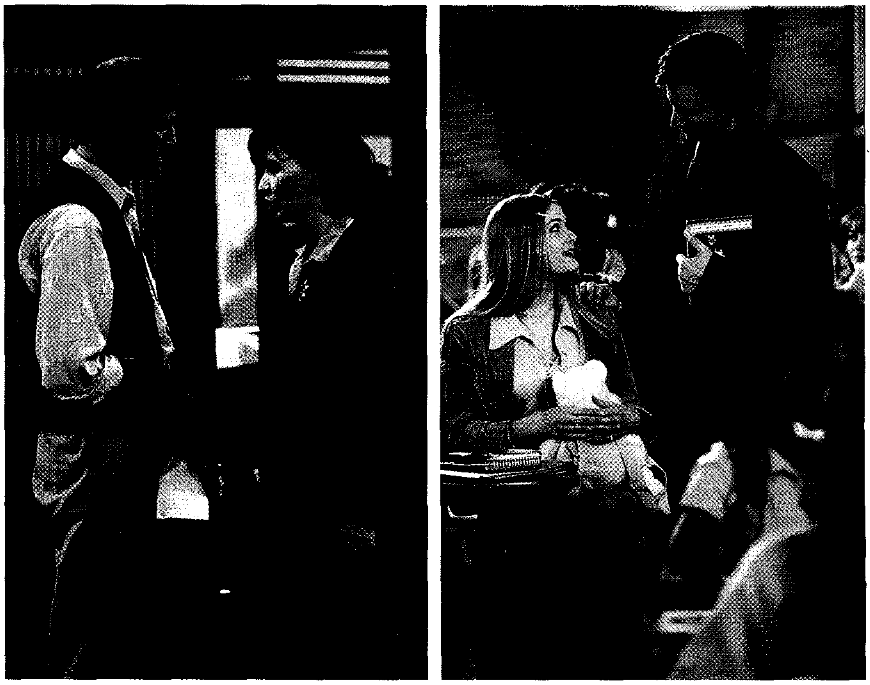
Dangerous Minds (ABC, 8–9) Inspired by the 1995 movie, with Annie Potts in the Michelle Pfeiffer role as a well-meaning teacher who uses her stint in the Marines to earn the respect of her disadvantaged students and thus change their lives. Coolio is in the house as a sex-ed teacher.

Ink (CBS, 8:30) Ted Danson and Mary Steenburgen play co-workers at a New York newspaper who divorce after an eight-month marriage and continue to work together even after she gets promoted to editor. The playful banter is nonstop, though the show is going to miss its September 16 premiere, because, reportedly, its early episodes weren't up to snuff.

Mr. Rhodes (NBC, 8:30) A long-haired acclaimed novelist in his twenties takes a job teaching English at a prep school, where he styles himself as a cross between Gabe Kotter and Robin Williams in *Dead Poet's Society.*

Party Girl (Fox, 9, after *Melrose Place*) This spin-off of the movie about a New York City librarian who likes to p-a-r-t-y while she's not rocking the Dewey decimal system is better than a sharp stick in the eye. Christine Taylor (notable for her work in *The Brady Bunch Movie*) plays Mary as a kind of souped-up Marcia, making you want to snatch off her leopardskin coat and flush it down the toilet.

Lush Life (Fox, 9:30) Lori Petty plays a wacky painter with a day job at Hooters whose divorced childhood friend moves into her Venice Beach apartment. Petty's off-kilter delivery makes lines like "Love is for people who can't get dates" actually seem funny.



DANSON AND STEENBURGEN: FROM THE BARROOM TO THE NEWSROOM; A 'CLUELESS' MORE WORTHY OF THE NAME.

Photographs: from left to right, Spike Nannarello/CBS; Jerry Fitzgerald/ABC.

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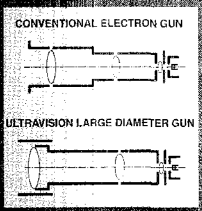

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Tuesday

Promised Land (CBS, 8–9) Spun off from the improbable mid-cult breakout hit *Touched by an Angel,* this sentimental drama tells the story of a family traveling around in a trailer and trying to save the world.

Life's Work (ABC, 8:30) In a premise reminiscent of a *Redbook* ad campaign, stand-up comedian Lisa Ann Walter plays a prosecutor who struggles to balance life and career.

Something So Right (NBC, 8:30) An urbane ex-husband–hating party planner embarks on her third marriage (to a teacher) and commences raising her son and daughter and his daughter—sound like a show you remember?

Wednesday

Townies (ABC, 8:30) It's sad to watch fallen princess Molly Ringwald debase herself in this "comedy" about a group of working-class friends living in a dead-end fishing town.

Pearl (CBS, 8:30) Tough broad Rhea Perlman plays a longshoreman's widow who decides to go back to college, where she puts a snotty intellectual of a teacher in his place.

Men Behaving Badly (NBC, 9:30) This cross between *Reality Bites* and *Mallrats* is at least titled accurately. In the pilot, a slacker played by Rob Schneider uses his dirty underwear for a coffee filter and snoops through the belongings of his new neighbor until he finds nude photos of her, whilst his roommate can't quite figure out how to communicate with his girlfriend (Justine Bateman).

Public Morals (CBS, 9:30) A bunch of bumbling New York City cops go undercover to arrest prostitutes and their customers. With Donal Logue, who created the excellent Jimmy the Cabdriver character for MTV.

Thursday

Moloney (CBS, 9–10) A police psychiatrist who tracks down serial killers (but has anyone ever heard of a shrink named Moloney?).

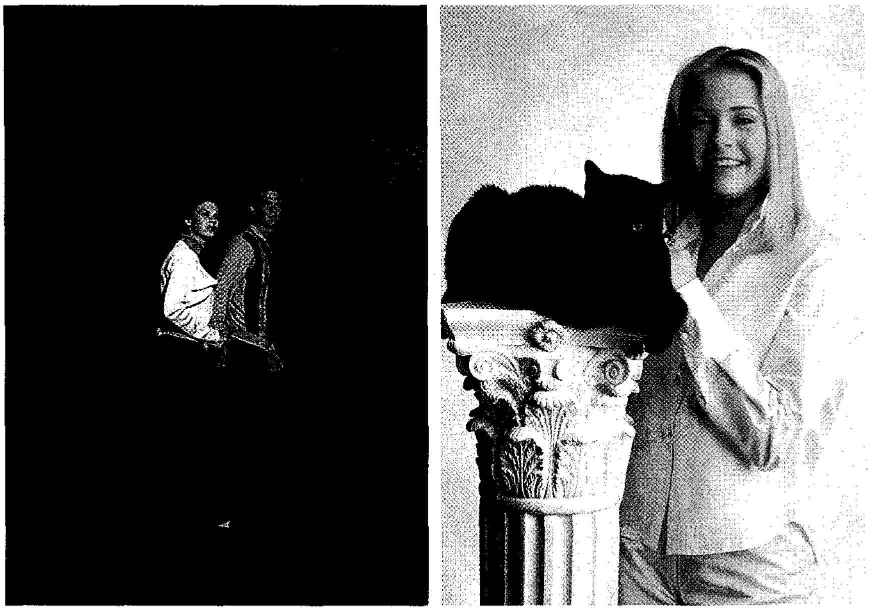
Suddenly Susan (NBC, 9:30) Brooke Shields plays an unmarried magazine writer in this heavily hyped series, review copies of which have been closely guarded while the pilot is reshot. Three words: *Central Park West.*

Friday

Sabrina the Teenage Witch (ABC, 8:30) Right on the heels of *The Craft* comes this comedy about a modern-day adolescent witch, not played by Shannen Doherty.

Everybody Loves Raymond (CBS, 8:30) Stand-up comedian Ray Romano is a Long Island sportswriter who lives across the street from his omnipresent parents and his weird, divorced brother: Sort of like *Seinfeld* for married couples with kids.

Clueless (ABC, 9) This comedy defiles the memory of last year's movie of the same name, in which Alicia Silverstone artfully updated Jane Austen's *Emma*. The sitcom fails to see the sophistication of Silverstone's character, and it knows not the power of a well-placed "As if."



ALIENATED: MEGAN WARD AND ERIC CLOSE OF 'DARK SKIES.' DAUGHTER OF SAM: MELISSA JOAN HART IN 'TEENAGE WITCH.'

Mr. & Mrs. Smith (CBS, 9) Two private eyes fight like cats and dogs when they're not making mad, passionate love. The network is optimistically billing them as the "Nick and Nora of the nineties."

Saturday

Dark Skies (NBC, 8–9) This *X-Files* rip-off about flying saucers couldn't be more cretinous. Set in the early sixties (maybe because *The X-Files* isn't), the pilot includes an alien abduction by slime, the premise that Kennedy's assassination was linked to the Roswell alien cover-up, and the closing line "They can't win. We can't let them."

The Pretender (NBC, 9–10) A genius raised by a scientist in a controlled environment has the ability to be anything he wants: doctor, Wall Street trader, military captain. He escapes in search of his real parents and to become a vigilante for the little guy.

Early Edition (CBS, 9–10) A divorced Chicago stockbroker mysteriously gets the newspaper delivered to his door a day early and decides to use the information not to short Iomega but to save the world.

Come Fly With Me (Fox, 9:30, after *Married With Children*) A New York City couple emulate Roseanne and John Goodman as they try to support their three kids on the salaries of a waitress and a parking-garage manager.

Common Law (ABC, 9:30) Two cohabiting New York City lawyers (he a Hispanic jokester, she a quick-witted Wasp) try to hide their relationship from the stuffy firm where they work.

Profiler (NBC, 10–11) Similar to *Millennium,* but this criminal investigator is a blonde bombshell who was left to raise her daughter on her own after a psycho killed her husband.

Relativity (ABC, 10–11) Marshall Herskovitz and Ed Zwick, the people who brought you *thirtysomething* and *My So-called Life,* explore the postcollegiate generation in between. Isabel (Kimberly Williams, the cutesy star of *Father of the Bride*) meets dishy Leo (David Conrad) on a whirlwind trip to Rome (see *Before Sunrise*). *Relativity* stops short of mawkish musical montage sequences, but it lacks the spot-on insights of *My So-called Life.*

PBS

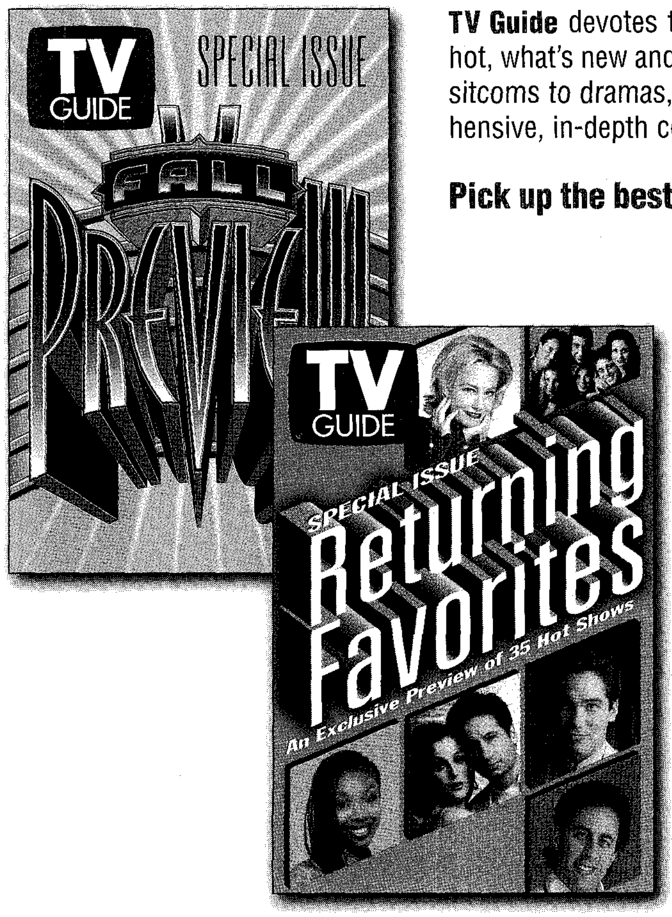
IF EIGHTH-GRADE HISTORY CLASS WAS THE HIGH point of your academic life, tune in for **The West,** a series that chronicles the adventures of Sitting Bull, General Custer, and their ilk. Produced by Ken Burns, who was responsible for the acclaimed series *The Civil War, The West* premieres on Sunday, September 15, from 8 to 9, and continues for more than a week.

Still pursuing his obsession with myth, and perhaps keeping some existential crisis at bay, Bill Moyers brings us **Genesis: A Living Conversation.** Premiering Wednesday, October 16, at 8, and continuing on subsequent Sundays at 6, this ten-part series explores ten different Genesis stories. First, either Mandy Patinkin or Alfre Woodard gives a reading of the story. Then a group of seven scholars, clergy, artists, and writers discuss its significance. A lot like Unitarian Sunday school. C.K.

Photographs: from left to right, Paul Drinkwater/NBC; Bob D'Amico/ABC.

Get Inside

The New Fall Season.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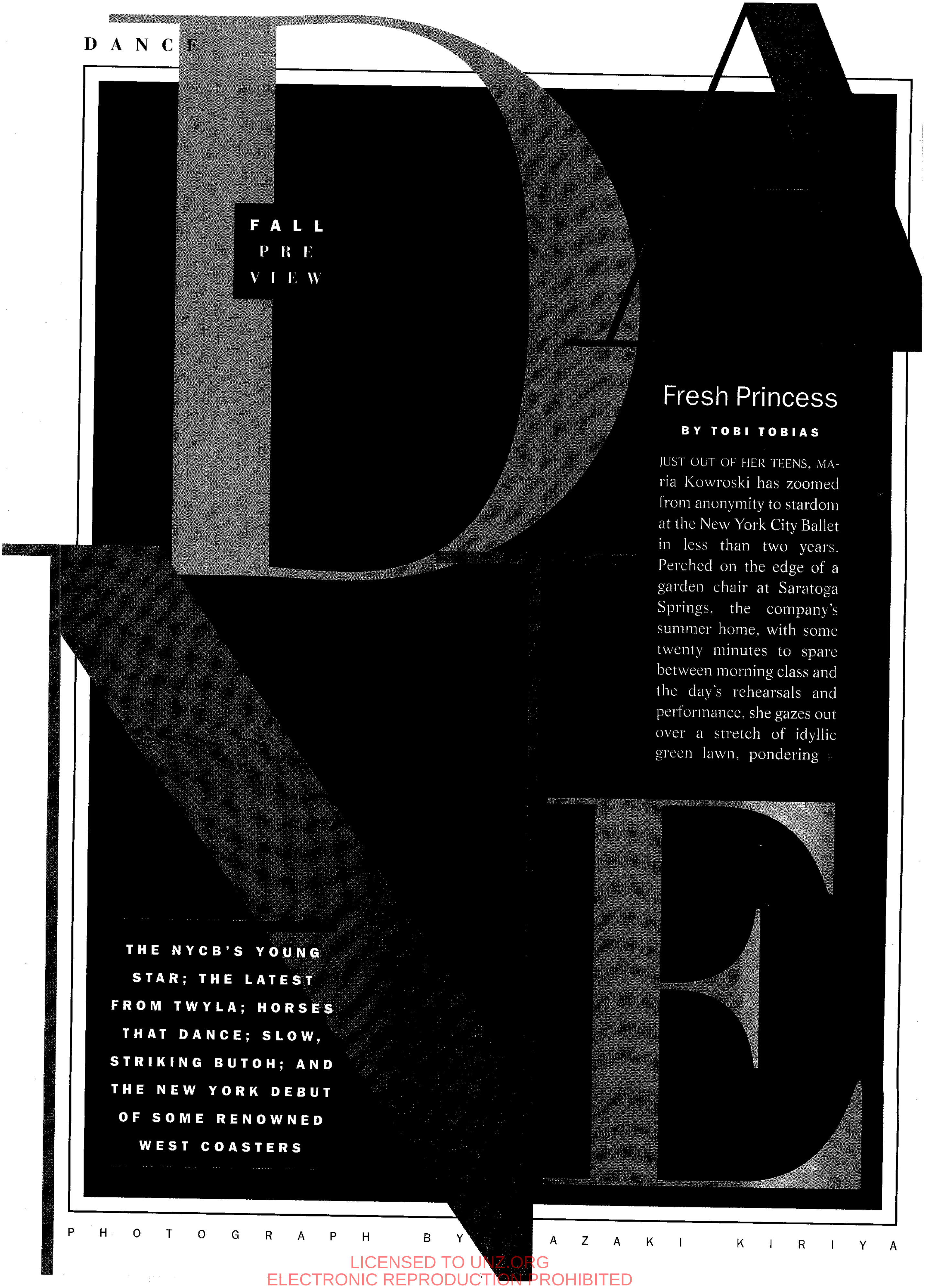


FALL PREVIEW

Fresh Princess

BY TOBI TOBIAS

JUST OUT OF HER TEENS, MARIA Kowroski has zoomed from anonymity to stardom at the New York City Ballet in less than two years. Perched on the edge of a garden chair at Saratoga Springs, the company's summer home, with some twenty minutes to spare between morning class and the day's rehearsals and performance, she gazes out over a stretch of idyllic green lawn, pondering

THE NYCB'S YOUNG STAR; THE LATEST FROM TWYLA; HORSES THAT DANCE; SLOW, STRIKING BUTOH; AND THE NEW YORK DEBUT OF SOME RENOWNED WEST COASTERS

PHOTOGRAPH BY AZAKI KIRIYA

THE NEW YORK CITY BALLET'S MARIA KOWROSKI: THE NEXT GREAT BALLERINA?

CRITIC'S PICK

Out of the West

Reputedly in the top rank of classical dancing's national league, the Pacific Northwest Ballet is finally about to make its Manhattan debut. Local experts who've traveled to the company's home in Seattle or caught the group in its two visits to Kennedy Center praise the dancers trained by husband-and-wife co-artistic directors Kent Stowell and Francia Russell. But the collection of top-notch Balanchine ballets in its repertory remains the jewel in PNB's crown.

These productions are the work of Russell, who danced under Balanchine in the New York City Ballet for five years midcentury and who was then painstakingly groomed by him to teach and mount his ballets elsewhere. (The elsewhere has been impressively far-flung and includes the Kirov Ballet, the choreographer's alma mater.) "You are one of the few who will remember," he once told her. Clearly, the master was talking not about steps—which can be recorded mechanically—but about elements like dynamics and musical phrasing that give a dance vitality and poetic dimension and are quickest to vanish once its creator has departed the scene.

Russell talks unabashedly in terms of love when discussing her work: "I care deeply. I get excited about the ballets—their inner workings and the beautiful complexity of their landscapes."

The Pacific Northwest Ballet will appear October 22–27 at City Center. T.T.

THE PACIFIC NORTHWEST BALLET IN 'BOURNONVILLE VARIATIONS.'

her situation at my prompting. Finally, she brings out: "I guess they just looked at me and thought I had something—that could be used."

A brief history of this 20-year-old from Grand Rapids, Michigan: Discovers dancing through elder sister who's taking the usual ballet, tap, and jazz lessons. Hooks up at age 7 with teachers who'd starred with the Joffrey Ballet. Decides firmly (age 11) that ballet is to be her life. Ends up at School of American Ballet, which feeds into New York City Ballet. After brief apprenticeship with company, is thrown into slew of leading roles, most of them choreographed by Balanchine and danced in past by ballerinas of genius. Becomes season's sensation.

How good is she, really? The potential for greatness is clearly there. Offstage far younger in looks and manner than her age would suggest, Kowroski steps into the spotlight and becomes regally commanding and glamorous, a throwback to legendary ballerinas of yesteryear like Alexandra Danilova. Overall, though, she most resembles Suzanne Farrell, Balanchine's last and most potent muse. She's tall—over six feet on pointe, with unbelievably long limbs that seem to fall into harmonious lines by sheer instinct. She dances on a grand scale, with thrilling courage and hints of a huge theatrical imagination. And she exudes sensuousness, partly through a natural physical fluidity, partly through an indefinable but instantly recognizable quality some lucky people are born with. Paramount among her virtues is musicality: She listens to the score and marries her movement to it. This is the key to dancing Balanchine, perhaps the key to dancing, period.

Nobody's perfect. Like Farrell, Kowroski is built for the slow unfoldings of adagio work, so speed is a problem that will need addressing. Her turn-out—the outward rotation of the legs in the hip joint, basic to classical style—could be a lot bigger and stronger. And she's very green. Passages of sublime dancing, intermittently lit with flashes of real understanding, alternate with tiny moments of gaucheness almost endearing in their naïveté. Inevitably, too, she executes some of the glorious choreography thrown at her—too much, too soon?—as a sequence of gravely learned phrases, devoid of real content and continuity. These flaws can be fixed by time, application, and stage experience, if only Kowroski can maintain her equilibrium.

Her position is not simple. Wonderful though it may be to find yourself the Chosen One, the ordinary maidens (equally qualified or at least believing themselves so) can't help feeling disgruntled. "A lot of my friends have been really supportive," Kowroski reports. "Others just keep their distance, because they're seeing something they want to be happening to them." Normal jealousy isn't Kowroski's biggest problem, though. The real difficulty will be trying to grow from a prodigiously gifted dancer into an artist. The NYCB, led by Peter Martins, has obviously recognized her potential, offering her ballerina challenges while she's still a neophyte in the corps de ballet. It is not clear, however, that the company can provide the nurturing she needs—in terms of coaching in specific roles and general guidance. Like most other young stars in today's dance world, Kowroski will have to be enormously self-reliant to survive and prosper.

She may well have the mettle for the task, which includes an instinctive affinity with Balanchine and the desire for remarkable personal achievement. "When I first came to New York and got to see a lot of Balanchine's choreography," she recalls, "it was really new and different to me. But everything in it looked like it made sense, and it was just so beautiful. Then, when I started dancing it, I understood how it just flows and feels right." As for the ardent aspiration that's part of the ballerina's makeup, for now it's expressed as a simple yearning for fame that began in her childhood: "When I was younger, reading books about ballet history, I thought it would be neat to be listed as a famous dancer. Then, when I stopped dancing, I wouldn't just die off and be forgotten. I'd still be remembered. I still feel," she confesses, "like I'm not really anybody yet."

TWYLA THARP'S PREVIEW AT PURCHASE WILL FEATURE A NEW PHILIP GLASS PIECE.

Photographs: top, Marc Enguerand; bottom, Mark Abrahams/Outlin

PREVIEW PERFORMANCES WILL UNVEIL **Twyla Tharp'**s latest work danced by her new, ad hoc troupe—fourteen young "free agents," as she calls them, chosen in nationwide auditions. The music for the repertoire is typically eclectic, ranging from American choral works of the eighteenth and nineteenth centuries to the kitsch of lounge tunes. Philip Glass, with whom Tharp collaborated to knockout effect on her relentlessly charged *In the Upper Room*, has been commissioned to write a score based on David Bowie's megahit "Heroes" for the dance that will climax the show. Tharp!, Purchase College, September 5–8.

But is it dancing? The French equestrian theater troupe **Zingaro** features sleekly muscled horses mounted by daring acrobatic riders, with costume designers favoring cloth-of-gold assigned to both species. They're accompanied by Indian musicians and storytellers in an exotic show called *Chimère*. (My French dictionary suggests we translate this as "wild dream.") Claiming inspiration from highly developed equestrian activity in sixth-century India, the production promises to be exotic, perhaps thrilling, possibly circusy, though troupe's director, who goes by the single name Bartabas, pitches it in terms of art. Zingaro, BAM (at Battery Park City), September 17–October 27.

The pioneering postmodernist **Trisha Brown** will be celebrating the twenty-fifth anniversary of her company with a weeklong engagement. One of the novelties scheduled for the run is Brown's elaboration on her beautiful 1994 solo *If You Could See Me*, in which she kept her back to the audience. For this occasion, it will become a duet for herself and Mikhail Baryshnikov called *You Can See Us;* as might be expected, Baryshnikov will be facing front. Brown's response to Webern, *Twelve Ton Rose* (the title puns on "twelve-tone rows"), will be given its world premiere. Trisha Brown Company, BAM Opera House, October 1–6.

Dance fans avid for emerging choreographic talent flock to these programs, both produced at least twice a year. **"Fresh Tracks"** offers one work each by some half-dozen dance-makers selected at open auditions by a panel of pros. A pair or trio of more proven talents share a **"Split Stream"** concert. In each case, the viewer gets a variety of efforts to admire while being spared the feelings of gloom and doom precipitated by an entire evening spent in the company of an imagination he doesn't cotton to. "Split Stream," Dance Theater Workshop, October 8, 15, and 22 and November 29–December 2; "Fresh Tracks," Dance Theater Workshop, November 12, 19, and 26.

Head shaved, stripped to the waist, face and body chalked white, mouth gaping to form a black hole, adorned with a dangling earring that looks like a trickle of blood, the dancer of the chamber-size, all-male Butoh company **Sankai Juku** is ready for action. Or, rather, nonaction: a state of sentient stillness or motion so slowed down that time seems to pass at a geologic pace. The genre, which speaks of life and death in arcane yet striking metaphor, arose in Japan in the wake of World War II. Ushio Amagatsu, who heads the celebrated Sankai Juku group, claims that Butoh rejects both classical Western and classical Eastern theatrical dance forms, but it's not without native roots. In it, you can trace tenets of Zen, albeit in agonized form. Sankai Juku, BAM Opera House, November 12 and 14–16.

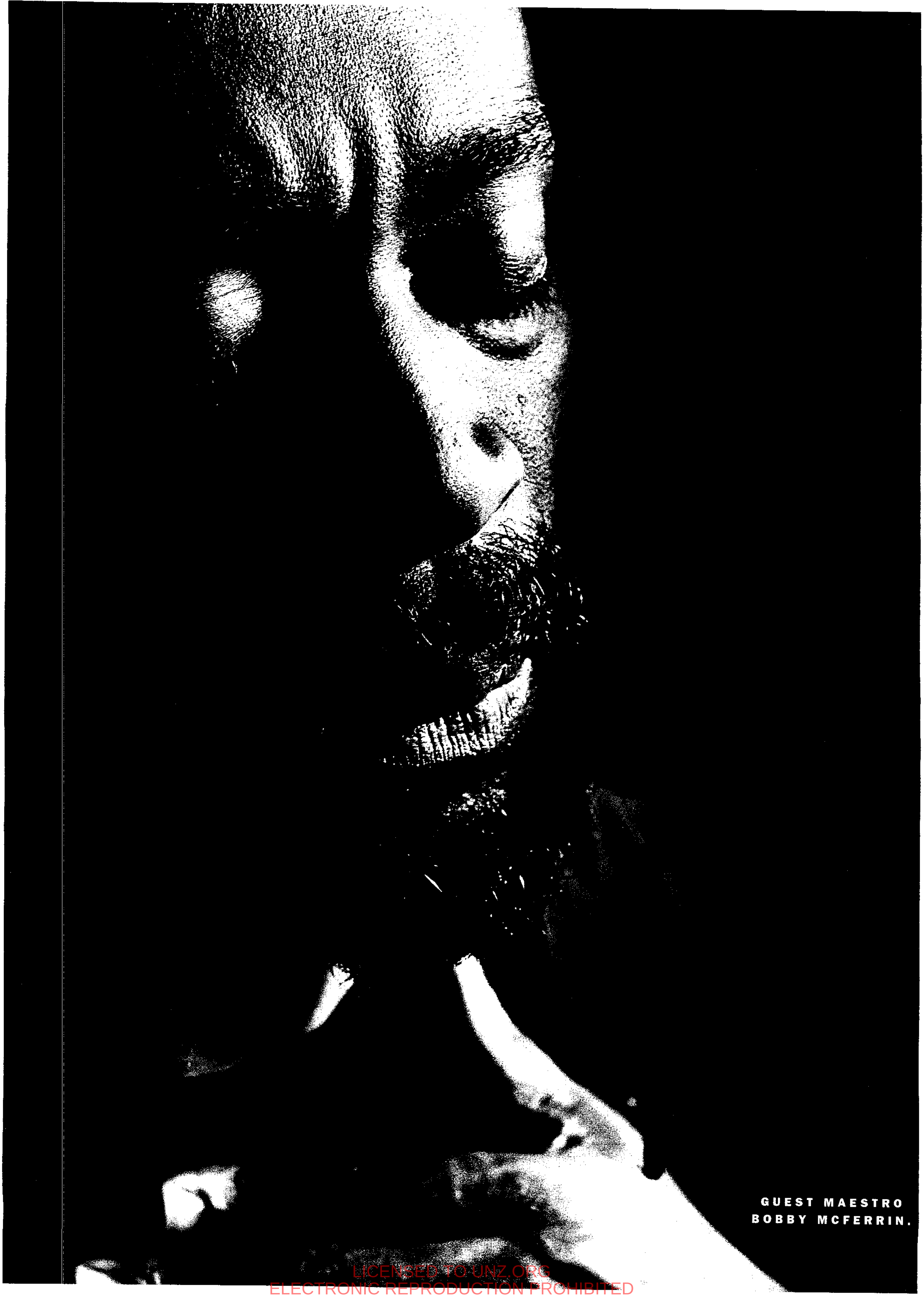
Twyla Tharp once described her early, all-female company as "a bunch of broads doing God's work." The same might be said of Jawole Willa Jo Zollar's **Urban Bush Women**—a group that's not just all-female but predominantly African-American as well, and out to make the world aware of its unique culture: its sufferings, its ideals, and its prodigal power of fantasy. This season, the group (augmented for the occasion by a few guys) will stage the local premiere of *Bones and Ash*, an evening-length dance-theater work based on a novel by Jewelle Gomez. At the gaudiest of its many levels, the piece depicts a community of lesbian vampires who, as they drink folks' blood, inject their "donors" with the inspiration to realize their dreams. Sounds like a fair deal. Urban Bush Women, Joyce, November 12–17.

ONE OF ZINGARO'S SLEEK HORSE-AND-RIDER PAIRS.

So much that the postmoderns think they're originating harks back to **Alwin Nikolais and Murray Louis,** who themselves never claimed to have invented their aesthetic single-handedly. Louis was Nikolais's protégé; Nikolais descends from Hanya Holm (a modern-dance giant of the Martha Graham generation); Holm was the American proselytizer for Mary Wigman, a founding mother of modern dance. Nikolais, who died in 1993, specialized in multimedia work in which the human figure was merely one of many equally significant factors in a dynamic, mystery-laden environment. Louis combines these concerns with a wry sense of humor and the ability to demonstrate his conviction that every part of the body has a richly textured life of its own. Both men have taken a stern stand against the egoism, sentimentality, and histrionics that creep into the "humanistic" schools of modern dance; their attitude is a bracing corrective. Murray Louis and Nikolais Dance, Joyce, November 19–December 1.

New Yorkers have become so accustomed to having the **Alvin Ailey American Dance Theater** in residence for the month of December, we may take it for granted. So when, in the midst of winter-solstice madness, we actually get to a performance, we're bowled over all over again. Granted, most of the repertory ranges merely from mediocre to pretty good, but the dancers are unforgettable. Working from an enormous talent pool, the company selects people whose dazzling technique—in a mixed idiom of modern dance, jazz, and ballet—is the simplest of their attributes. It also selects, apparently, for a sense of self that simply beams out from the stage in a variety of modes: dignity, flamboyance, humor, and sheer human empathy. Alvin Ailey American Dance Theater, City Center, December 4–31. **TOBI TOBIAS**

Photograph by David Cooper.



GUEST MAESTRO BOBBY MCFERRIN.

The Three Conductors

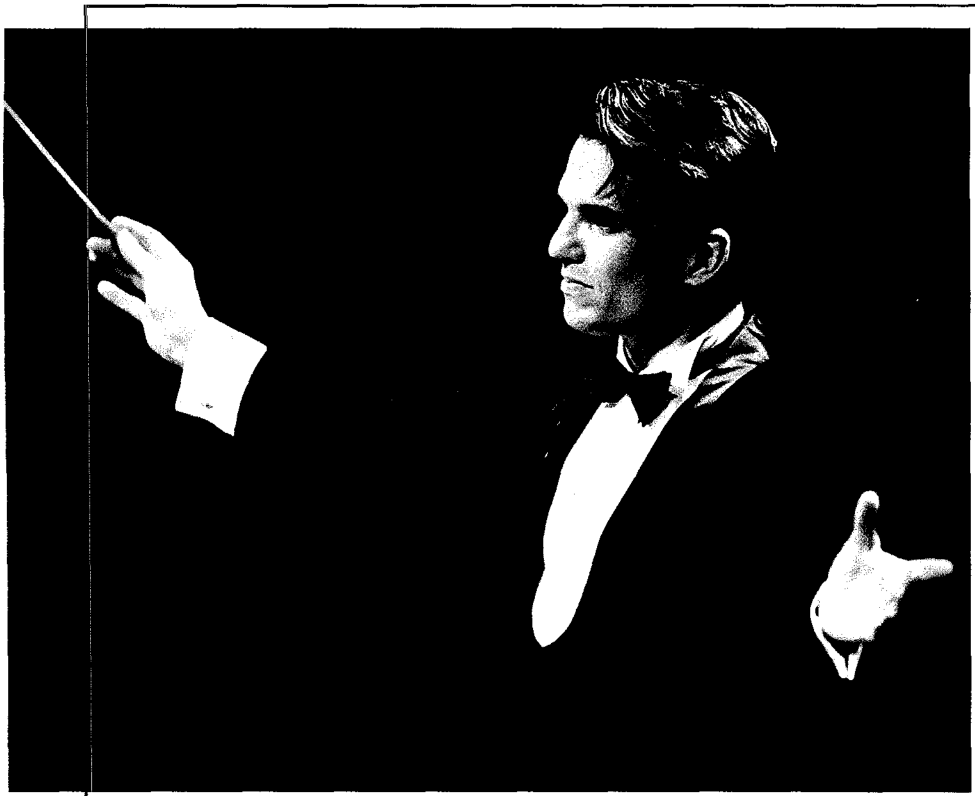
BY PETER G. DAVIS

THREE EAST-COAST ORCHESTRAS with long histories will be gingerly testing new conductors and fresh ideas in New York this fall, in concerts blending elements of classical, pop, and jazz in unexpected ways. A valid artistic gesture, or just a cynical marketing gimmick? Expect heated arguments on both sides as American orchestras everywhere nervously cast about for new ways to show how relevant and necessary they are. Apparently ▸

COMING TO TOWN: BRAHMS AND MORE BRAHMS, BRITTEN, ITALIAN MELODRAMAS FROM GIORDANO, AND A FOOTBALL OPERA

FALL PREVIEW

PHOTOGRAPH BY N[illegible]L PARRY



BOSTON POP: KEITH LOCKHART, NEW AMERICAN INSTITUTION.

the finest music played in the best and most skillful manner for people who want to listen is no longer necessarily enough to attract audiences and corporate sponsorship.

The New York Philharmonic took a chance in the summer of 1995 by asking jazz musician Bobby McFerrin to conduct several free (and freewheeling) concerts in the city's parks. Emboldened by the enthusiastic audience response and the players' evident approval of their unorthodox guest maestro, the Philharmonic has re-engaged him for a more formal gig in Avery Fisher Hall on November 1, 2, and 5 as part of the orchestra's annual "Conductor Debut Week." McFerrin has long been admired for his remarkable one-man-band performances that include extended-range vocals and body percussion, but ever since 1990, after a few lessons and encouragement from Leonard Bernstein, he has focused increasingly on classical dates with orchestras here and in Europe. "Mainly, I just picked up hints from Bernstein," McFerrin says, "like the necessity of abandoning yourself to the music and conducting from the heart. Actually, it's the power of suggestion—you can't teach that."

Who knows what McFerrin will do with Mozart's *Figaro* Overture, Fauré's Pavane, and Bizet's Symphony in C, but to judge from the enchanting performances of pop classics I heard him lead two summers ago in Central Park, the prospects are at least intriguing. Few conventional conductors exude more natural musicality and communicative energy or have such a mesmerizing presence. "I choose pieces that I don't have to conduct in the sense of having to sort out complex rhythmic patterns or giving tricky instrumental cues," he says. "Beethoven or Mendelssohn, for example—their orchestral music practically beats itself, leaving you free to play with the phrases."

Jazz composer and pianist Chick Corea will also be on hand to play Mozart's Piano Concerto No. 20, followed by an improvisational set by both musicians.

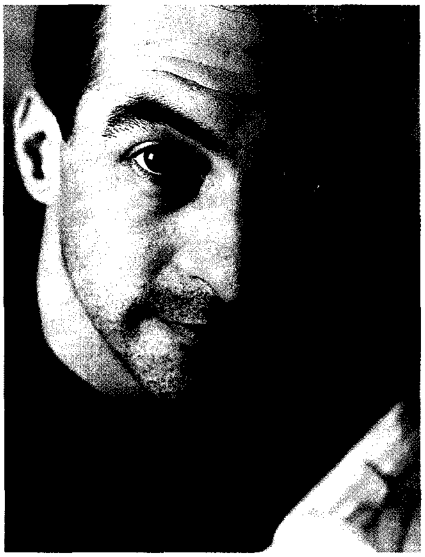
The Brooklyn Philharmonic has a new music director this season: Robert Spano, a rising 35-year-old American conductor who plans to make his home in Brooklyn Heights so he can participate in the orchestra's chamber-music concerts and in-school programs—an unusual sign of commitment in these days of peripatetic conductors. Spano also endorses the BPO's controversial thematic-programming policy—his opening concert at the Brooklyn Academy of Music on December 6 and 7 features an "A to Z" evening of music by post-minimalists Louis Andriessen (*De Stijl*) and John Adams (*The Chairman Dances* and *Short Ride in a Fast Machine*), and the late rocker Frank Zappa (*The Perfect Stranger*).

The idea here is to contrast the music of two classically rooted composers, pieces that "reverberate with the influences of Motown, big band, and the Beatles," with one of Zappa's "preposterously non-modern dances," a work that travels in the opposite direction, from a pop base into classical disciplines. This twelve-minute bit of jazz-rock fusion, Zappa once explained, depicts a door-to-door salesman accompanied by his "faithful gypsy-mutant industrial vacuum cleaner" as he cavorts licentiously with a slovenly housewife.

Too frivolous for a symphony concert? Not according to that mandarin of modernism, Pierre Boulez, who commissioned the piece in 1982, made the definitive sleazy recording, and, said the grateful composer, had "the patience to demand accurate performance of the killer triplets on page eight." Let's hope Spano can match that.

Although the Boston Pops gave its first concert in 1885, only three conductors have led this American institution since 1930: Arthur Fiedler, John Williams, and now Keith Lockhart, who introduces himself to New York on October 11 in Carnegie Hall. When he accepted the post last year, Lockhart was 35, the same age as Fiedler when that legend began his 49-year reign, and the orchestra surely hopes that its new "Mr. Pops" will prove as durable—after all, young audiences in Boston are already swooning over a conductor who has, as management coyly puts it, "enormous personal appeal"—i.e., he looks like a Hollywood hunk.

AT THE BROOKLYN PHILHARMONIC, ROBERT SPANO PRESENTS ZAPPA.



Photographs: top, Michael Lutch; bottom, John Harding

Big Bands

PLENTY OF OTHER NOTABLE AUTHORITY FIGURES will be trooping across New York's concert stages this fall, waving batons or, in certain cases, their bare hands. The sharp-eyed program scanner discerns a heavy dose of Brahms, no doubt in anticipation of next year's centennial of the composer's death. Music director **Kurt Masur** and the **New York Philharmonic** open their season on the lofty note of the Brahms Violin Concerto, with the lustrous **Anne-Sophie Mutter** as soloist; Tchaikovsky's Fourth Symphony rounds out the program (September 18). At Carnegie Hall, there's more Brahms—lots more. The opening-night gala is the first quarter of **Claudio Abbado's** traversal of the complete symphonies and concertos in the company of the magisterial Berlin Philharmonic and distinguished soloists (October 3, 5, 6, and 7). The nine symphonies of Beethoven, in charged readings by the excitable **Nikolaus Harnoncourt** and the **Chamber Orchestra of Europe,** follow several weeks later (November 16, 17, 19, 20, and 23). **James Levine** and the universally acclaimed **Met Orchestra** are now regulars at the nation's premier concert hall. Their latest series opens with Mozart's Piano Concerto No. 24, with **Murray Perahia,** and Mahler's Symphony No. 4 (October 20). Then come two masterworks deploying the formidable Metropolitan Opera Chorus: the splashy *Damnation de Faust* of Berlioz (featuring **Anne Sofie von Otter, Roberto Alagna,** and **Jose van Dam;** November 10) and Verdi's awesome *Requiem* (with **Renée Fleming, Florence Quivar, Luciano Pavarotti,** and **Samuel Ramey;** December 8). **Michael Tilson Thomas** and the **San Francisco Symphony,** whose stridently promoted new partnership has been generating rapture at home and stupendous record sales around the world, show their stuff in programs that mix the still-incendiary Ives, Harrison, and Penderecki against surefire Prokofiev and Berlioz (November 6 and 7). **Dennis Russell Davies,** music director of the zealous **American Composers Orchestra,** kicks off its latest five-concert dazzlement of novelties and exhumations on November 24.

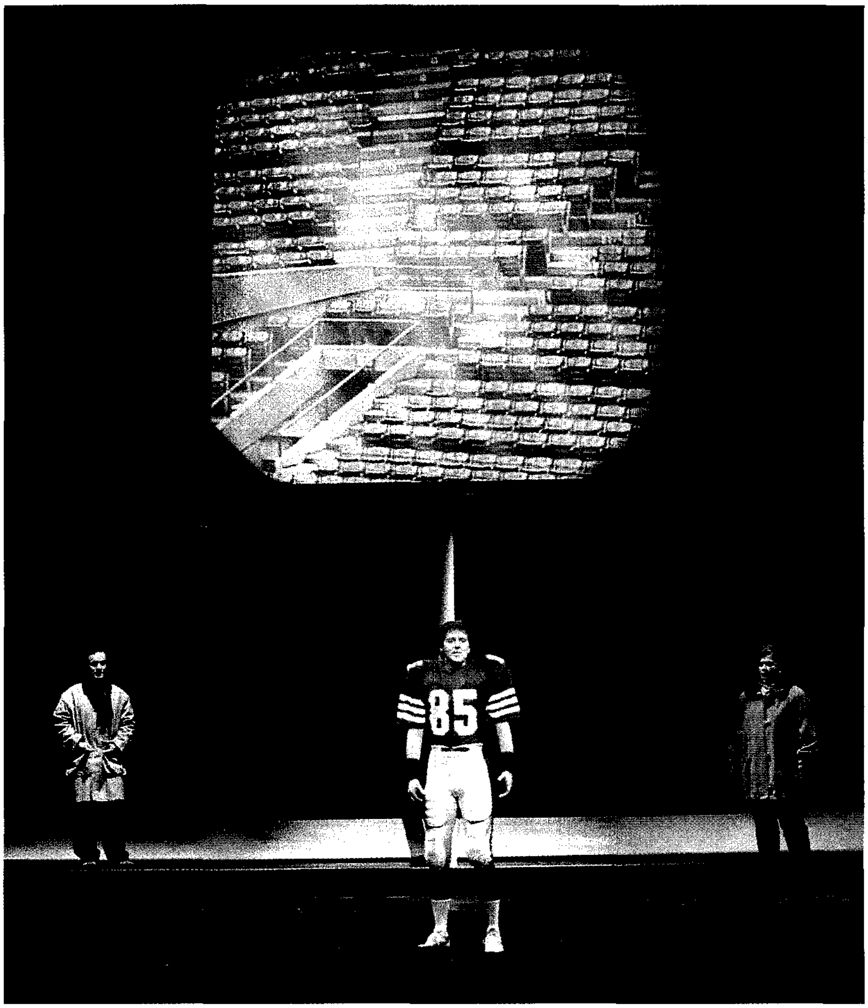
Back at Lincoln Center, the **New York Philharmonic** sets out to celebrate the classical symphonic heritage of America in its own way. Kurt Masur inaugurates a three-year series with Howard Hanson's Symphony No. 2 (the "Romantic," October 3–5). Later this fall, **Leonard Slatkin** presides over Walter Piston's Sixth (October 17, 18, and 22) and Samuel Barber's First (December 19–21), with **Zdenek Macal** in charge for Roy Harris's Third (November 7, 8, 9, and 12). Other unusual repertoire choices include *Transcendental Modulations* by America's brainy George Perle (world premiere, November 21, 22, 23, and 26) and the *Doublebass Concerto* of Eduard Tubin, a twentieth-century Estonian who lives in Sweden and whose unfamiliar, mighty voice has lately brought Philharmonic audiences to their feet cheering (November 27, 29, and 30, and December 3).

Soloists to watch for at the Philharmonic include the violinists **Vadim Repin** (in Bartók and Ravel, October 10, 11, 12, and 15) and Gil Shaham (in Bruch's melodious *Scottish Fantasy,* November 7, 8, 9, and 12); the pianist **Krystian Zimerman** (playing the first Brahms piano concerto, October 24–29), and the peerless violist **Yuri Bashmet** (playing Schnittke, December 12, 13, and 17).

Lincoln Center's "Great Performers" series features numerous major attractions. Among the highlights: **Yevgeny Svetlanov** and the **State Symphony of Russia** performing Mahler's death-haunted Ninth Symphony (October 23); **Jukka-Pekka Saraste** and the **Finnish Chamber Orchestra** in a neatly balanced program of Mozart, Beethoven, and Sibelius (October 30); and **Jiri Belolávek** leading the revered **Czech Philharmonic** (November 24). In addition, Professor **Leon Botstein,** president of Bard College and music director of the **American Symphony Orchestra,** invites us to improve our minds at his latest symposia on music and intellectual history. The crotchety insurance executive and aesthetic revolutionary Charles Ives is the subject of two crammed days of concerts and talk (November 2–3). For an encore, Botstein unlocks Franz Schmidt's *Book of the Seven Seals* (1937), a staggering post-Romantic treatment of the Book of Revelations, which posterity has more or less buried on (perhaps questionable) political grounds (November 22).

Nor are these the only excursions into untrodden corners of the repertoire. The plucky **Riverside Symphony** dusts off *L'Arbre des Songes* (Concerto for Violin and Orchestra), by the exacting French craftsman Henri Dutilleux, composed for Isaac Stern and given its premiere by him a decade ago but unheard hereabouts since (Alice Tully

'DIFFERENT FIELDS': ARIA BEFORE THE BIG GAME.



Photograph by Joan Marcus.

Hall, November 6). And on November 12 the 92nd Street Y—operating downtown at Cooper Union—presents the U.S. premiere of the challenging sound collage *Kraanerg* of Iannis Xenakis, a former architect who works from a mathematical foundation that yields music for no one but him.

For the Opera Buff

ONE OF THE FIRST OF THE **Met's** NEW SHOWS this fall is Bizet's indelible *Carmen* (October 31), staged by Franco Zeffirelli, whose Brobdingnagian *Turandot* and *La Bohème* set the standard by which singer-proof blockbusters are measured. **James Levine** conducts a fancy cast: **Plácido Domingo** as the mom's-boy dragoon Don José, and **Waltraud Meier**—a Garboesque beauty known here principally for her hair-raising Wagner—as the cigarette-rolling gypsy mantrap. Next up is Britten's *A Midsummer Night's Dream* (November 25) in its Met premiere, directed by Met debutant **Tim Albery,** who has made his name (providentially enough) in Britain. The cool-voiced **Sylvia McNair** and smoldering male alto **Jochen Kowalski** lead the revels as the squabbling fairy king and queen. Having weathered the first avalanche of hype, the newlyweds **Roberto Alagna** and **Angela Gheorghiu** are back; maybe now their work can be appraised and savored under less hysterical conditions, his in Donizetti's genial *Elisir d'Amore* (season premiere, November 6), hers in the aforementioned *Carmen,* in which she sings the good girl Micaëla. **Marcello Giordani,** a valuable tenor and an attractive, able actor who has emerged unencumbered by brouhaha, will be heard as Alfredo in *La Traviata,* taking his cues from Plácido Domingo, who is moonlighting as conductor (beginning October 2) as well as a restaurateur (see "Food," page 125). The holiday staple *Hansel and Gretel* returns after a long hiatus. This time, **Jennifer Larmore** wears the pants while **Dawn Upshaw** chases away care with lively songs and dances (season premiere, December 23). For a foretaste of the grand-opera experience, the **Metropolitan Opera Guild** has devised the series "Growing Up With Opera." The fall events are the new interactive entertainment *A Recipe for Dreams,* which envisions audience participation (Clark Studio Theater, Rose Building, Lincoln Center, October 5, 6, and 12), and a reprise of last year's *Different Fields,* an operatic look at a pro football player and an 11-year-old fan (John Jay Theatre, December 14 and 15).

Over at the **New York City Opera,** an era begins. The new artistic director, Paul Kellogg, has built his reputation upstate at Glimmerglass Opera in Cooperstown. The Glimmerglass way is to showcase vibrant performers—often neophytes—in productions by savvy masters of stagecraft. Much of Kellogg's first season was planned by the previous regime, including the curtain-raiser: Verdi's comic masterpiece *Falstaff,* starring the trim Met veteran **Sherrill Milnes** in his first local stab at Shakespeare's porky knight (September 11). A truer sample of the Kellogg aes-

CRITIC'S PICK

The Two Potboilers

MIRELLA FRENI IN 'FEDORA.'

It's probably just a coincidence of scheduling, but the Metropolitan Opera is about to present a mini Umberto Giordano festival starring two out of three of the world's favorite tenors: *Andrea Chenier* with Luciano Pavarotti opens the season on October 18, and a new production of *Fedora,* with Plácido Domingo, arrives on October 25.

Giordano, a Puccini contemporary, is now sneered at by connoisseurs, but two impassioned singers can still heat up a crafty, tune-filled melodrama like *Fedora* and tear down the house. The real interest here is Mirella Freni in the title role—not announced as a farewell, but likely the last new role for a soprano who looks more and more like Italy's last authentic prima donna.

PETER G. DAVIS

Photograph courtesy of the Metropolitan Opera

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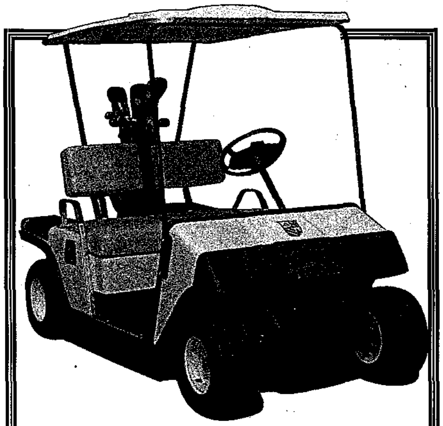

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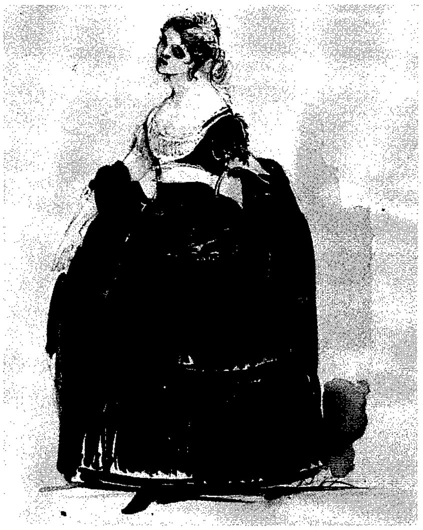

COSTUME SKETCH BY ANNA ANNI FOR 'CARMEN,' ACT IV.

Photograph courtesy of the Metropolitan Opera.

thetic comes with Mark Lamos's crisp, tantalizing Glimmerglass production of *The Turn of the Screw,* Britten's tale of ghosts and corrupted childhood innocence inspired by Henry James (October 3). The **Juilliard Opera Center** offers a rare look at Henze's *Elegy for Young Lovers,* set to an Auden-Kallman libretto that blends idealism and Jamesian cynicism in about equal measure (November 20, 22, and 24). For seekers of the most extravagant of the arts on the most intimate scale, the place to go is the impeccably appointed **Dicapo Opera Theater** on the Upper East Side, which seats 206 in style. The new season begins on October 3 with the lavish romantic fantasies of Offenbach's *Tales of Hoffmann.*

Beyond opera, vocal standouts range from Barber's rapturous meditation *Knoxville: Summer of 1915* with **Barbara Bonney** and the **Boston Symphony Orchestra** under **Seiji Ozawa** (Carnegie Hall, October 9 and 10) to a program by the otherworldly **St. Petersburg Chamber Choir** with **Dmitri Hvorostovsky** as soulful soloist (Lincoln Center, November 14). On November 10, **Owen Burdick,** director of music at Trinity Church/St. Paul's Chapel, guides the **Trinity Choir** (whose usual fare runs to Bach, Handel, and Haydn) in the world premiere of his pacifist oratorio *And Death Shall Have No Dominion.* The texts are taken from battlefield poets of World War II; the unconventional scoring is for the orchestra's "secondary" instruments, thus violas (to the exclusion of violins) and the English horn (rather than the oboe). Fanciers of children's voices will not want to miss the **San Juan Coro de Niños,** whose "Salute to America" runs the gamut from the chaste ancient church strains of Palestrina to the swing of Ernesto Lecuona, the so-called Cuban Gershwin (Carnegie Hall, October 14); for another fix of what the Italians call *voci bianche* ("white voices"), there is always the annual lovefest with the seraphic **Vienna Choir Boys** (Carnegie Hall, December 15).

Priorities on a chockablock recital calendar are the Carnegie Hall recital debuts of **Bryn Terfel** (October 29) and **Waltraud Meier** (November 17); appearances at Lincoln Center by **Sergei Leiferkus** (October 20) and **Jennifer Larmore** (November 17). **Opera Orchestra of New York** presents the radiant **Sonia Ganassi** (last season, the discovery of the company's *Norma*) in recital (Alice Tully Hall, October 27). Other newcomers to watch are the sparkling soprano **Christine Brandes,** whose program at the Metropolitan Museum of Art—entirely devoted to the Virgin Mary—spans three centuries (October 18); the personable Irish baritone **Simon Keenlyside** (Walter Reade Theater, Lincoln Center, November 11); and the tenor **Gregory Turay,** a protégé of Young Concert Artists, Inc., whose track record for backing exceptional talent is off the charts (92nd Street Y, November 17). And by no means overlook the offerings of Michael Barrett and Steven Blier's flourishing **New York Festival of Song,** now in its

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ninth year. In a season split between the 92nd Street Y and Carnegie Hall's upstairs venue, Weill Hall, the group presents thematic programs full of delights and surprises, sung by an apparently inexhaustible cadre of brilliant songsters. **Cyndia Sieden** and **Russell Braun,** both personable and accomplished, have their turn on a bill dedicated to the stages of love (Weill, October 2). Next, Broadway babies **Tyne Daly, Judy Blazer,** and **David Garrison** celebrate Ira Gershwin (92nd Street Y, November 20).

A special word is in order for the New York recital debut of the countertenor **David Daniels** at Lincoln Center's Walter Reade Theater on December 2. The countertenor repertoire is about evenly divided between the baroque and the contemporary freakish. The buzz is that he is now also venturing into the bel canto and romantic literature. How long it takes the audience to adjust remains to be seen, but as the vicious Nero in Monteverdi's *L'Incoronazione di Poppea* at the Brooklyn Academy of Music earlier this year, the singer's burnished yet thrilling timbre and fierce poetic intensity had audiences and critics on their ear. Here is an artist perhaps capable of changing the very ways we listen.

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CHRISTINE BRANDES AND MICHAEL CHANCE IN 'ORFEO ED EURIDICE.'

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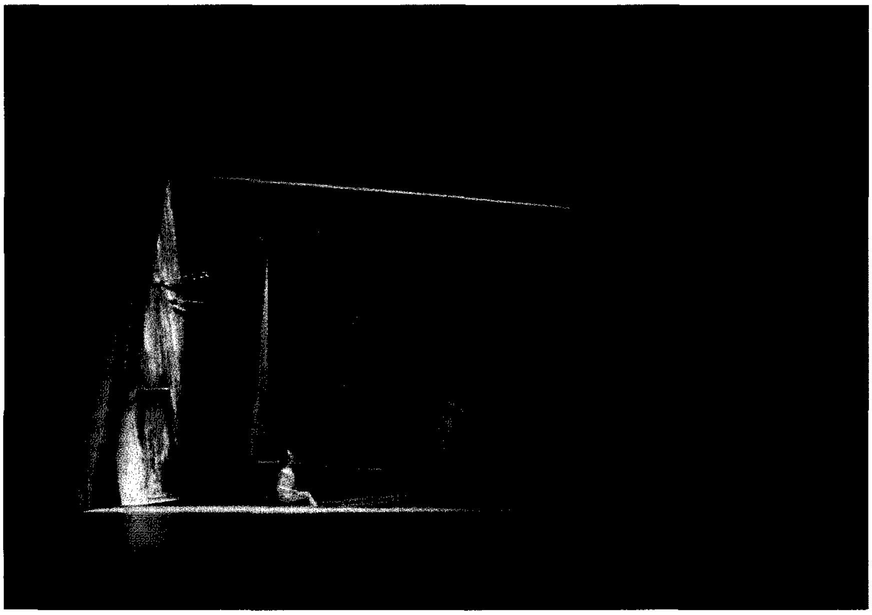

BRITTEN'S 'A MIDSUMMER NIGHT'S DREAM' AT THE MET.

Thanks in no small measure to the Naumburg, the chamber-music aficionado faces a crowded calendar. The Sylvia and Danny Kaye Playhouse leads the way with a six-concert investigation of the complete chamber music of the enigmatic twentieth-century giant Dmitri Shostakovich, complete with two symposia (September 25–29). As on this season's symphony programs, Brahms is everywhere, with bashes that continue into the new year. The flawlessly meshed team of **Joseph Kalichstein, Sharon Robinson,** and **Jaime Laredo** addresses the piano trios at the 92nd Street Y (October 15 and 16; December 17 and 18), while at the Metropolitan Museum of Art, **Ruth Laredo,** joined by masterly guests, gives over her "Concerts with Commentary" series to the duo sonatas and quartets (October 17). The Chamber Music Society of Lincoln Center launches its subscription season with a program including George Crumb's contemporary masterpiece *Voice of the Whale* (October 18 and 20). Lush romantic rapture is the order of the day in a program of Loeffler, Brahms, and Dohnányi (November 17 and 19). The new *Compline* by the brash, exclamatory Christopher Rouse is scored for the same instruments as the fastidious Ravel's sensuous *Introduction and Allegro for Harp, Strings, Flute, and Clarinet,* with which—perhaps foolhardily—it shares a program (December 6 and 8).

At the top of the list in Lincoln Center's "Great Performers" series are the cellist **Misha Maisky** and the pianist **Martha Argerich,** a pair of rugged individualists who are sure to make fascinating music (October 11); the silken **Tokyo String Quartet** with pianist Ruth Laredo (October 23); Christopher Parkening, in whose hands the guitar speaks and sings (November 7); and the violin-piano team of **Pamela Frank** and **Peter Serkin,** whose wide-ranging program bespeaks minds of rare breadth and curiosity (December 8). **Da Camera of Houston,** whose mixed bills of mutually illuminating music and literary readings have won a loyal Big Apple following, turn up as well, this time with a program entitled "St. Petersburg Legacy," focusing on such legendary figures as **Anna Akhmatova, Osip Mandelstam, Arthur Lourié,** and **Galina Ustvolskaya** (Walter Reade Theater; November 18). The family program by the **Apple Hill Chamber Players** at St. Bartholomew's Church displays its own literary bent. Numbers include *Eeyore Has a Birthday*—and there's even a living composer present, in the quirky, affable person of **Jon Deak** (November 10).

At Carnegie Hall, the **Guarneri and Orion String Quartets** team up for Mozart, Brahms, and the joyous Mendelssohn Octet (October 15). A glorious all-Schubert program reunites the Three Musketeers **Emanuel Ax, Isaac Stern,** and **Yo-Yo Ma** (October 25), while **Yuri Bashmet** brings in his superlative **Moscow Soloists** for music ranging from Telemann to Schoenberg (November 21).

Of all solo instruments, none sells better than the piano. The interpretations of Finnish pianist-composer **Olli Mustonen,** still in his twenties, have a true creative spark; catch him at Carnegie Hall on October 24. Days later, the 92nd Street Y presents **Adam Neiman,** an 18-year-old appearing under the aegis of those prescient nurturers of talent, Young Concert Artists, and **Orli Shaham,** younger sister of the heart-stealing violinist Gil (of Weather Channel fame), plays her first New York recital at the Y on December 8. Here's hoping she shares his genes.

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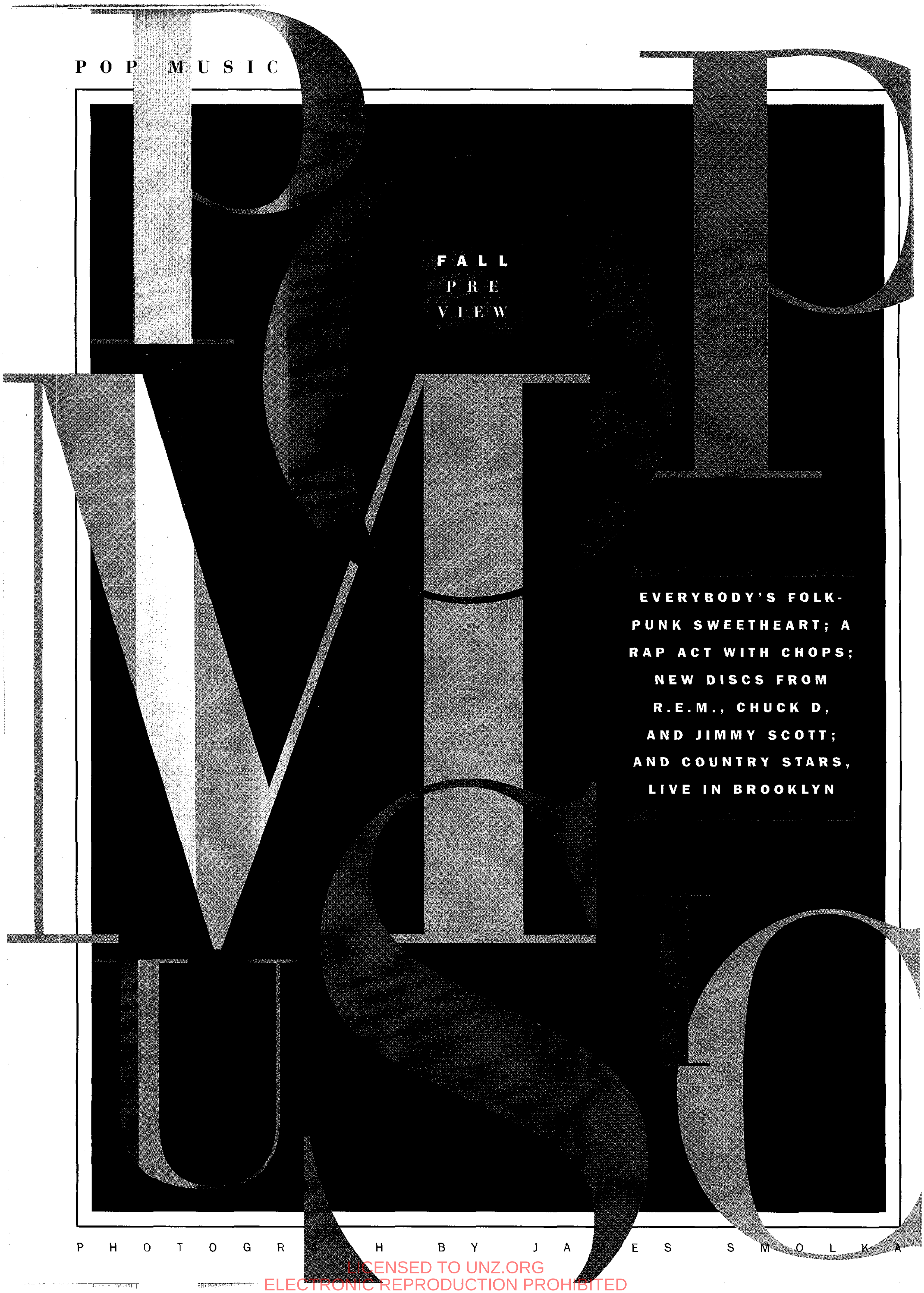


FALL PREVIEW

EVERYBODY'S FOLK-PUNK SWEETHEART; A RAP ACT WITH CHOPS; NEW DISCS FROM R.E.M., CHUCK D, AND JIMMY SCOTT; AND COUNTRY STARS, LIVE IN BROOKLYN

PHOTOGRAPH BY JAMES SMOLKA

ANI DIFRANCO, A STAR WHO DEFIES (MAJOR) LABELS.

Little Orphan Ani

BY CHRIS NORRIS

"FIRST ORDER OF BUSINESS, I GOTTA PISS," ANI DIFRANCO says brightly, then throws her knapsack in a booth. "Will you watch my shit?" When she returns, the diminutive punk-folk heroine makes an unlikely confession: "I'm beginning to think I'm a very insecure, self-conscious person." Sitting in a trendy Avenue B cafe, DiFranco gazes out the windows at her former stomping grounds. "Seeing all the people out voguing, styling around the East Village," she says, "—it didn't use to bother me, but now . . . I feel like some dowdy old lady."

Perhaps the full hilarity of this remark can be appreciated only in person. With her nose ring and dreadlockish coiffure, the fresh-faced 25-year-old isn't exactly Minnie Pearl. In fact, she probably personifies the romantic and professional fantasies of about two thirds of the people ambling around this neighborhood. Frequent, not-so-furtive glances from a nearby alternachick confirm this. Ani (pronounced *AH-nee*) DiFranco is not dowdy.

In fact, she's a star. Whip-smart and more than a little cute, DiFranco has, through wisecracking performances and hyperkinetic folk songs, become a bona fide pop phenomenon. This May, her album *Dilate*—her eighth on her own Righteous Babe label—won gushing reviews, entered *Billboard's* Top 100, and saw her selling out 3,000-seat houses, all without the benefit of major-label or radio support. Her shows galvanize the kind of authentic audience frenzy that can only happen just under the mass-media radar. The New York *Times* ranked the fan intensity of her most recent concert at the Beacon Theatre—where she performs November 21 and 22—above Bob Dylan's and Bruce Springsteen's at the same venue. She is, in the parlance of the moment, the anti-Alanis: self-made, underhyped, and not Angry. Just angry. And happy, funny, bemused—far too richly human to be the latest rage diva.

"It's amazing to me how people tag me with the angry-*grrrl* thing," says DiFranco, who is hardly a punkish neo-primitivist. Although punk's anti-corporate ethic was an inspiration, DiFranco's music owes more to "roots, world, folk stuff," an affiliation she's had since she first began playing bars at age 9 (later graduating to the East Village's rowdy "anti-folk" scene, through which Beck also passed). And since she prefers musicianship to spectacle, the Lollapaloozoid mania of recent months has been something of a mixed blessing.

"I was just so ready to quit," she says of her latest tour. "I'm just not into the whole rock-star scene, and now it's been, like, I walk out onstage and they're just . . . *losing* it. And I'm leaning down and saying, 'Okay. Calm. Down. Stop screaming at me.' It's not that I want people to be boring or sedate, but if I'm singing and they're screaming at the same time, I start to feel very lonely."

Loneliness is not something one would attribute to DiFranco, a beloved figure among both the straight-male and gay-female crowds (her own typically undoctrinaire statement of preference is "Make me an offer"). But it's her articulation of more private turmoils that helped make *Dilate* such a breakthrough. Unlike her earlier, more extroverted records, DiFranco's latest focuses entirely on an imploded love affair, providing a remarkably frank, cohesive opus on nineties romantic head games. Eerie studio tricks make for a moodier sonic complexity than her trademark manic strumming and bubbly singing. And even when she's exploring her own shattered spirit, DiFranco's wit pokes through the wreckage. On "Untouchable Face," she sings, "I think you two are forever / And I hate to say it / But you're perfect together / So fuck you."

She calls the record "pathetic" now, while hardly repudiating it. Its candid display of vulnerability is clearly the sort only strength allows. Sixteen years of playing bars has developed more than DiFranco's calluses. "God forbid people should ask me how to have a career in music," she says. "But if they do, I'll always say just get out there and play, every night, for ten years. . . . Listen to me: 'Argh, ya gotta learn yer craft.' I sound like a fucking old lady." Or maybe an old soul.

CRITIC'S PICK

A Different Drum

This summer's Fugees tour made rap safe for guitarists, but I still side with the hip-hop purists who scorn live musicians. Too many acts court sociological gravitas by fusing hip-hop with jazz and end up with funk-lite background music for the Weather Channel (and I actually *like* jazz). What makes Philadelphia's live-band rappers the Roots cool, though, is that their musicians play *hip-hop.* Enthroned behind the drum set under a mammoth 'fro, Ahmir Khalib-Thompson is the picture of rhythmic seriousness—a Father Beat—hitting with drum-machine simplicity and even miking his kit to sound metallic and Jeep-worthy. Keyboardist Kamal and bassist Leonard Hubbard take a similarly minimalist approach, recognizing the sample as not just methodology but actual music, too, summoning the clipped, talismanic qualities of a vinyl sound bite with Fender Rhodes and bass. Rappers Tariq Trotter and Malik Abdul-Basit rhyme as authoritatively as any turntable-lurking MC, and the group's second record, *Illadelph Halflife* (out September 24), sounds as raw and state-of-the-art as the latest Wu-Tang Clan, despite cool guest spots by such fancy human beings as saxist Steve Coleman and jazz diva Cassandra Wilson. Add the show-stopping "Godfather of Noyze," whose human-beat-boxing is like Biz Markie by way of Bobby McFerrin, and you've got that rare thing: a rap group you've *got* to see live. When they play Wetlands, this Wednesday, September 4, I'll bet they even show up for sound check.

C.N.

REAL PLAYERS: THE ROOTS.

Photograph by Mpozi Mshale Tolbert

PREVIEW

Live Rock/Pop

AFTER 1992'S WEIRD AND WONDERFUL *KIKO,* **Los Lobos** became pretty much the coolest roots band in the world: art-pop hipsters as conversant in Tom Waits clatter as in barrio soul, as at home in Ornette Coleman's Los Angeles as in Charles Bukowski's. This year's *Colossal Head* took their twenty-year history one step further, focusing *Kiko's* arty textures and garage-band exuberance into pithy, three-minute pop songs. *October 10–11, Irving Plaza.*

Sixteen years into it, the *College Media Journal's* **CMJ Music Marathon & MusicFest** is looking mighty postcollegiate. While the 500 bands playing the alternative-minded confab include upstarts like Jawbox and Chrome Cranks, the keynote speakers are rock matriarch Patti Smith and Mötorhead sire Lemmy. And two of the most exciting performers are bluesman R. L. Burnside and original gangsta rapper Johnny Cash. Suggested panel topic: "Grandparents: The Future of Alternative Rock?" *September 4–7, various venues.*

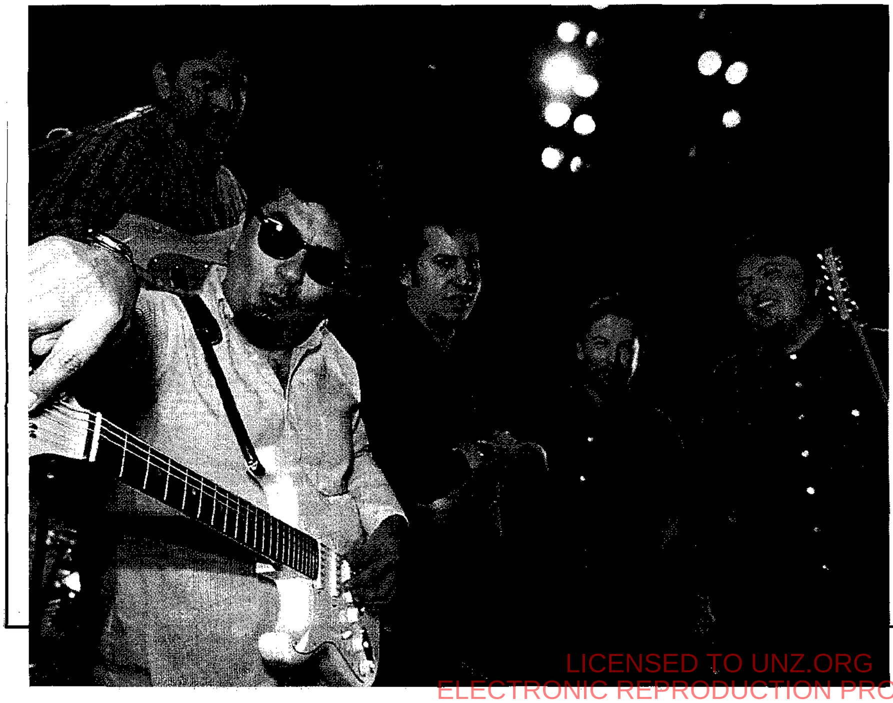
In his highly acclaimed theatrical works, performance artist **John Kelly** has spellbindingly impersonated figures ranging from Maria Callas to transvestite trapeze artist Barbette. But none has been so uncanny as his channeling of Joni Mitchell, which he revives this fall in the new *Paved Paradise.* Sounds like pure camp on paper, but when the willowy Kelly sings Mitchell's songs, his haunting, crystalline countertenor is, like the young Jimmy Scott's, somewhere between male and female, human and angel. *September 10–28, Westbeth Theatre Center.*

With a three-and-a-half-octave range, larynx-rattling blues inflections, and a style sense that's gotten her officially denounced by the Italian government, **Diamanda Galas** is, at the very least, quite a memorable evening out. And for Halloween, the Morticia Addams of avant-garde music can always be counted on to pull out the stops, this year presenting *Malediction and Prayer,* a new piece for voice and piano with text by Baudelaire and Pasolini, along with songs by Son House and Johnny Cash. *October 31, Carnegie Hall.*

Like Elvis Costello, **Richard Thompson** is a master of bile. Like Neil Young, he's an aging but undiminished craftsman. And on his latest double CD, *you? me? us?,* the British folk-rock bard proves he just may be better than either, showcasing his Celtic, folksy side on the acoustic disc and bringing his jagged rock angst to bear on the electric one—which together portray a rich, monstrous talent operating at full bore. It's an electricity that Thompson, with a full band this time, should be quite capable of bringing to the stage. *October 15–16, Irving Plaza.*

Another unfashionably thoughtful and craftsmanlike rocker, **Bob Mould,** works with the improbable palette of hard-core punk, drawing remarkable emotional range from the chain-saw guitars and strangled declamations he pioneered with underground giants Hüsker Dü and later with Sugar. This fall, he'll be playing the tersely pissy and passionate songs from his excellent new self-titled CD, including, we hope, the keeper "I Hate Alternative Rock." *September 27–28, Irving Plaza.*

LOS ANGELES ROCKERS LOS LOBOS WILL DO THE 'COLOSSAL HEAD' AT IRVING PLAZA IN OCTOBER.



AVANT-GARDE'S MORTICIA ADDAMS, DIAMANDA GALAS.

Live Jazz

SAXOPHONIST **Joe Lovano's** DOUBLE CD *QUARTETS* topped just about every critics' poll of the year, presenting the phenomenally resourceful improviser in both free-blowing and hard-bop settings. **Bill Frisell's** latest, *Quartet,* was also in a class by itself, the brilliant guitarist conjuring ghostly whispers of small-town Americana with just violin, trumpet, and trombone—a gorgeous, quietly reflective record. The two unassuming monsters lead their own groups at the Knitting Factory (Lovano, September 12–14; Frisell, September 25–28) and also reconvene with their longtime bandleader, the great drummer Paul Motian, at his Village Vanguard dates, September 17–22. All three runs should be major jazz events, showcasing two of the most versatile and distinctive players of the decade.

Saxophonist **Javon Jackson** is typically mentioned in the same breath as fellow tenor turks Joshua Redman and James Carter, but almost always third. This may change as the soft-spoken, quick-witted, and supremely tasteful musician embarks on his first major tour as a leader, supporting his excellent new record, *A Look Within. October 1–6, Village Vanguard.*

In the two-day symposium "Sung & Un-Sung/JazzWomen," the legendary singer **Abbey Lincoln** and the burning pianist **Geri Allen** join Angela Davis, June Jordan, Terri Lyne Carrington, and others to consider the female jazz experience. The symposium is October 19 and 20 at BAM's Majestic Theater. Lincoln also leads her band at Iridium October 8–13 and appears solo at Lincoln Center November 18.

Dreadlocked clarinetist **Don Byron** steps beyond his already multifaceted role as klezmer, free-jazz, and witty post-bop provocateur to curate "Jazz: The Next Wave," featuring pianist Marilyn Crispell and Byron's own group performing music of the young Duke Ellington and Brooklyn's own magnificently zany composer Raymond Scott (of Warner Bros. cartoon fame). On the second night, Byron

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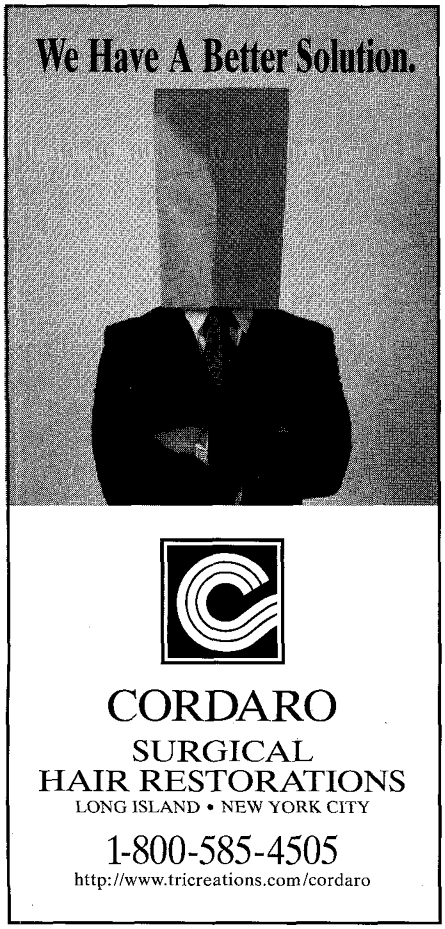
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R.E.M.
NEW ADVENTURES IN HI-FI

THE BATHROOM RECORDINGS: R.E.M.'S LATEST FINDS MUSIC IN UNLIKELY SPACES.

fêtes the jazz bass, with the great Dave Holland and electric-bassist Victor Wooten. *November 22–23, Brooklyn Academy of Music.*

The rootsy and rotund pianist **Cyrus Chestnut** gives some clues to the origins of his funky, rafter-raising jazz style on his upcoming CD *Blessed Quietness,* a collection of spirituals he learned during boyhood performances at Baltimore's Mount Calvary Star Baptist Church. Performing them here, he gets the Christmas season started in style. *December 6, Arts at St. Ann's.*

Bobby Short, crooner to the stylishly world-weary denizens of the Cafe Carlyle since 1967, brings his distinctive witty sophistication back to his fave haunt. Short's specialties are the sort of soigné ballads and clever joke songs of Noël Coward, Cole Porter, and others of that distinguished ilk; he renders them, in a lighthearted bounce, with slyness that encompasses more levels of winking irony than anybody's ever been able to count. *October 15–December 31, Cafe Carlyle.*

Live Country

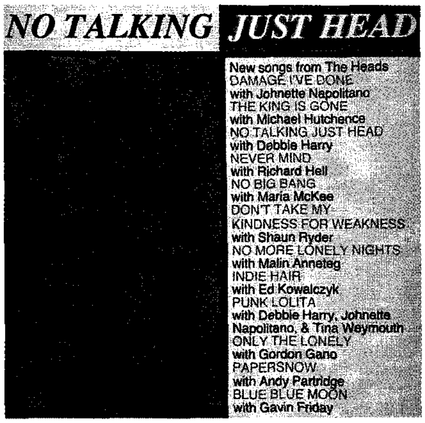
AFTER BRIEF APPEARANCES WITH THE BAND AND Robert Cray earlier this year, the reclusive country-rock hero **J. J. Cale** is taking his airy dust-bowl vocals and fast-picking guitar work on the road himself, playing songs from his fine new album, *Guitar Man.* Given the roster of giants who've covered Cale's songs—from Eric Clapton to Lynyrd Skynyrd to Bryan Ferry—his New York dates might bring a few high-profile guest spots of their own. *September 24, The Bottom Line.*

Arts at St. Ann's presents its usual unimpeachable lineup of far-flung, NPR-friendly artists this fall, the most notable being of a country stripe: Texas roadhouse star **Joe Ely** (October 25), **Guy Clark** and **Tom Russell** (October 26), the transporting **Jimmie Dale Gilmore** (November 9), and **Vic Chesnutt** (November 15), recently toasted in the all-star benefit record *Sweet Relief II: Gravity of the Situation—The Songs of Vic Chesnutt.*

Rock Recordings

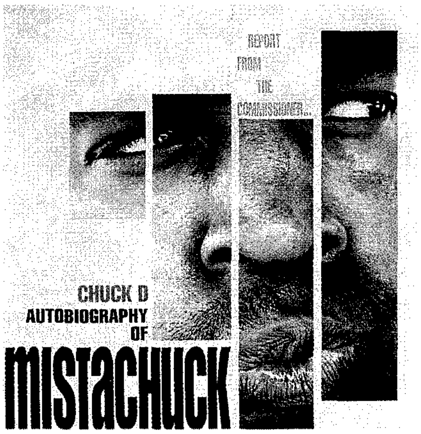
R.E.M., *NEW ADVENTURES IN HI-FI* (WARNER Bros.): In which the alt-rock saints feint hi-fi and cut lo-fi, recording tracks at soundchecks, at live concerts, and inside a Philadelphia bathroom. **The Beatles,** *Anthology 3* (Capitol): No disembodied Lennon this time, just demos and studio outtakes from the White Album, *Let It Be,* and *Abbey Road.* **Lemonheads,** *Car Button Cloth* (Atlantic): The return of the sweetly loopy alternahunk Evan Dando. (Favorite lyric: "Here comes Gwyneth's head in a box.") **Joi,** *Amoeba Cleansing Syndrome* (E.M.I.): Visionary art funk from the coolest R&B diva since Me'shell Ndegéocello. **Jon Spencer Blues Explosion,** *Now I Got Worry* (Matador/Capitol): New York's favorite downtown rock trio gets the push of a major label as indie-rock stronghold Matador inaugurates its alliance with Capitol Records. The East Village just may have to share them with Des Moines. **The Heads,** *No Talking, Just Head* (Radioactive/MCA): Talking Heads Chris Frantz, Jerry Harrison, and Tina Weymouth have a party and don't invite David Byrne, hosting Debbie Harry and other singers instead. **Tricky,** *The Pre-Millennium Tension* (Island): The trip-hop messiah's second coming. **Chuck D,** *The Autobiography of Mistachuck* (Mercury): A look under the Public Enemy leader's baseball cap in advance of P.E.'s promised 1997 album—angry, righteous, and (occasionally) even funny. **Nirvana,** *From the Muddy Banks of the Wishkah* (DGC): Lest Kurt Cobain be remembered solely as the wan, introspective crooner of *Unplugged,* his band mates have culled live tracks from explosive performances given between 1989 and 1994. Various Artists, **'Concert for the Rock and Roll Hall of Fame'** (Columbia): Highlights from Cleveland, including performances by James Brown, Aretha Franklin, Bob Dylan, Al Green, George Clinton, Bruce Springsteen, and, er, Boz Scaggs.

THE NAME OF THIS BAND IS HEADS: DAVID BYRNE'S COLLEAGUES GO IT ALONE.


NO TALKING JUST HEAD
New songs from The Heads
DAMAGE I'VE DONE
with Johnette Napolitano
THE KING IS GONE
with Michael Hutchence
NO TALKING JUST HEAD
with Debbie Harry
NEVER MIND
with Richard Hell
NO BIG BANG
with Maria McKee
DON'T TAKE MY
KINDNESS FOR WEAKNESS
with Shaun Ryder
NO MORE LONELY NIGHTS
with Malin Anneteg
INDIE HAIR
with Ed Kowalczyk
PUNK LOLITA
with Debbie Harry, Johnette
Napolitano, & Tina Weymouth
ONLY THE LONELY
with Gordon Gano
PAPERSNOW
with Andy Partridge
BLUE BLUE MOON
with Gavin Friday

Jazz Recordings

Jimmy Scott, *HEAVEN* (WARNER BROS.): THE eerily beautiful jazz singer revisits the pop sphere, with material ranging from Talking Heads to Curtis Mayfield. **Joshua Redman,** *Freedom in the Groove* (Warner): "I watch MTV, and I enjoy it," the young sax star confesses in his liner notes, perhaps bespeaking a new looseness in his fifth album, which purports to reach outside the realm of "jazz." (He performs November 14 and 15 at the Bottom Line.) **David Sanchez,** *Street Scenes* (Columbia): The young Puerto Rican saxophonist and Dizzy Gillespie protégé gets into his roots, exploring Afro-Caribbean, Latin, and Brazilian rhythms with Cassandra Wilson and alto-saxist Kenny Garrett. **John Scofield,** *Quiet* (Verve): More bristling playing and subversive compositions from the impeccable electric-guitarist. (He's at the Blue Note, November 26 to December 1.) **T. J. Kirk,** *If Four Was One* (Warner): The determinedly quirky Bay Area guitar trio (including eight-string phenom Charlie Hunter) further pursues its off-the-wall concept: playing the music of Thelonious Monk, Rahsaan Roland Kirk, and James Brown—often simultaneously. **Bill Evans,** *Turn Out the Stars: The Final Village Vanguard Records* (Warner Bros.): The last recordings by the poetic jazz pianist and Miles Davis sideman, a requiem for a tragically short career.



PUBLIC ENEMY'S NO. 1 RELEASES A SOLO ALBUM.

Country Recordings

BR5-49, *THE NUMBER TO CALL IS . . .* (ARISTA): The sprightly neo-honky-tonkers' debut, with covers of Gram Parsons and Webb Pierce and an original called "Little Ramona (Gone Hillbilly Nuts)," a punk-referencing song that betrays Gen-X pedigree almost as loudly as their name—taken from a license plate on *Green Acres.* Various Artists, **'Rig Rock Deluxe: A Musical Salute to the American Truck Driver'** (Diesel Only/Upstart): Includes Buck Owens's timeless tearjerker "Will There Be Big Rigs in Heaven?" C.N.

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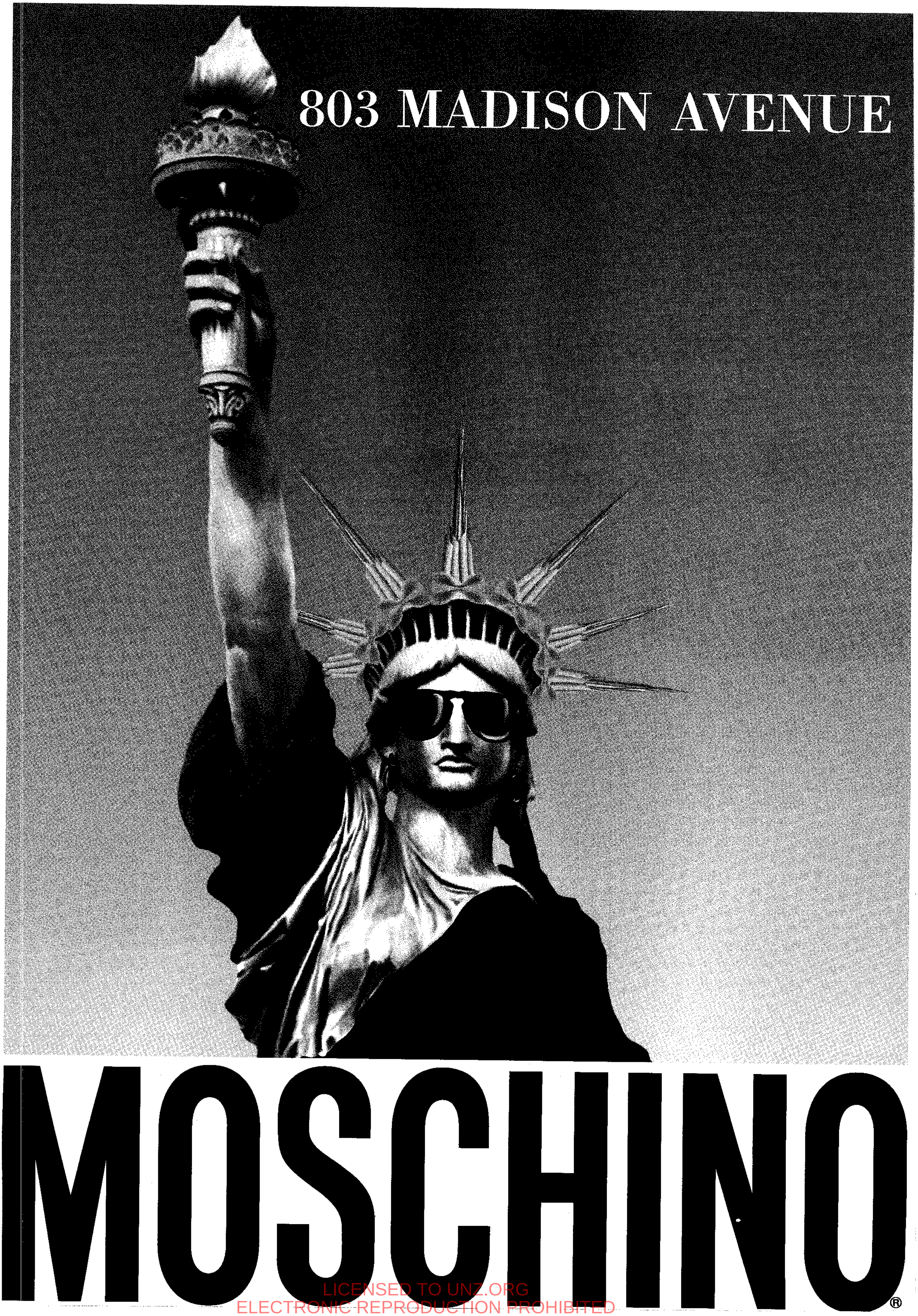
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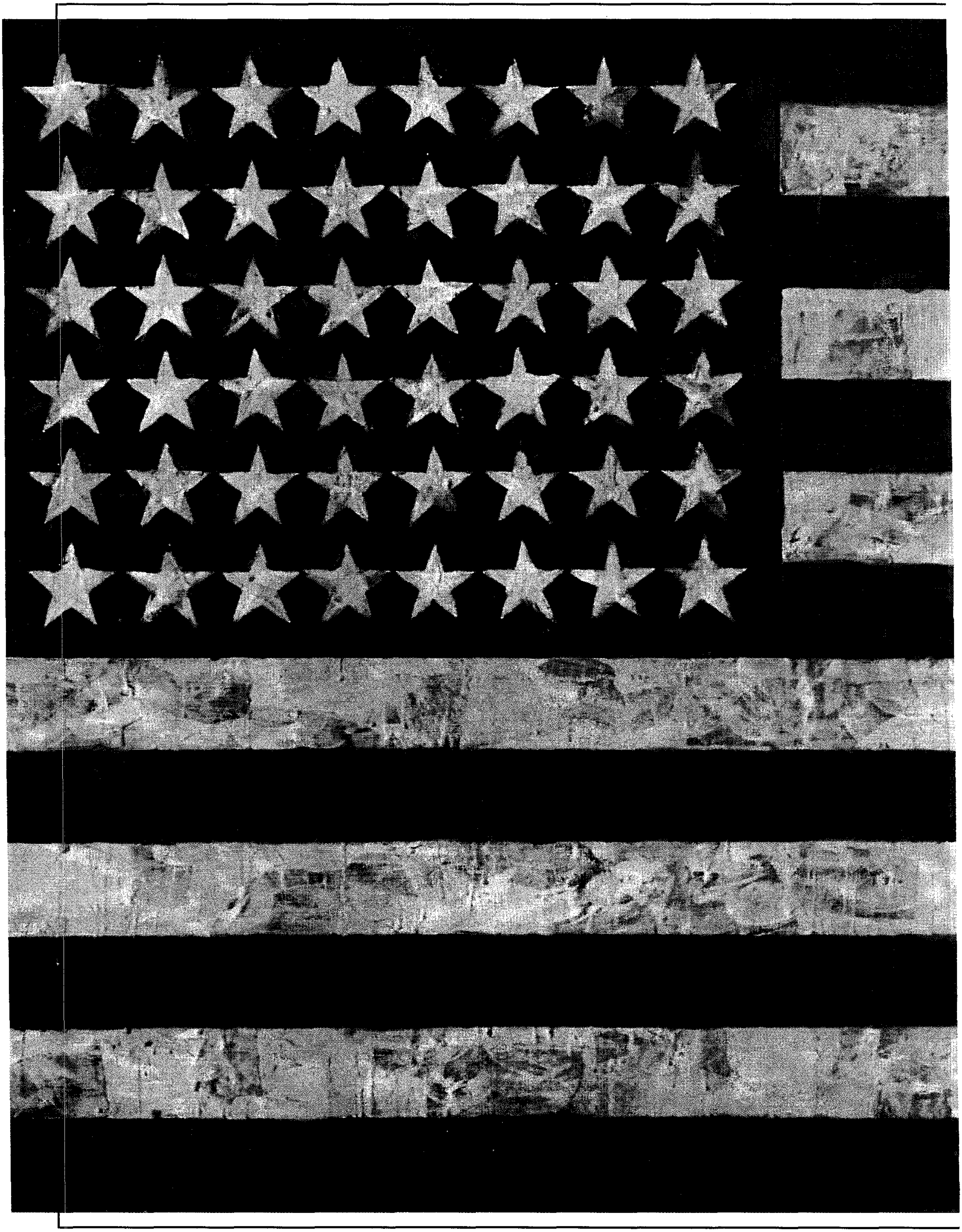
FALL PREVIEW

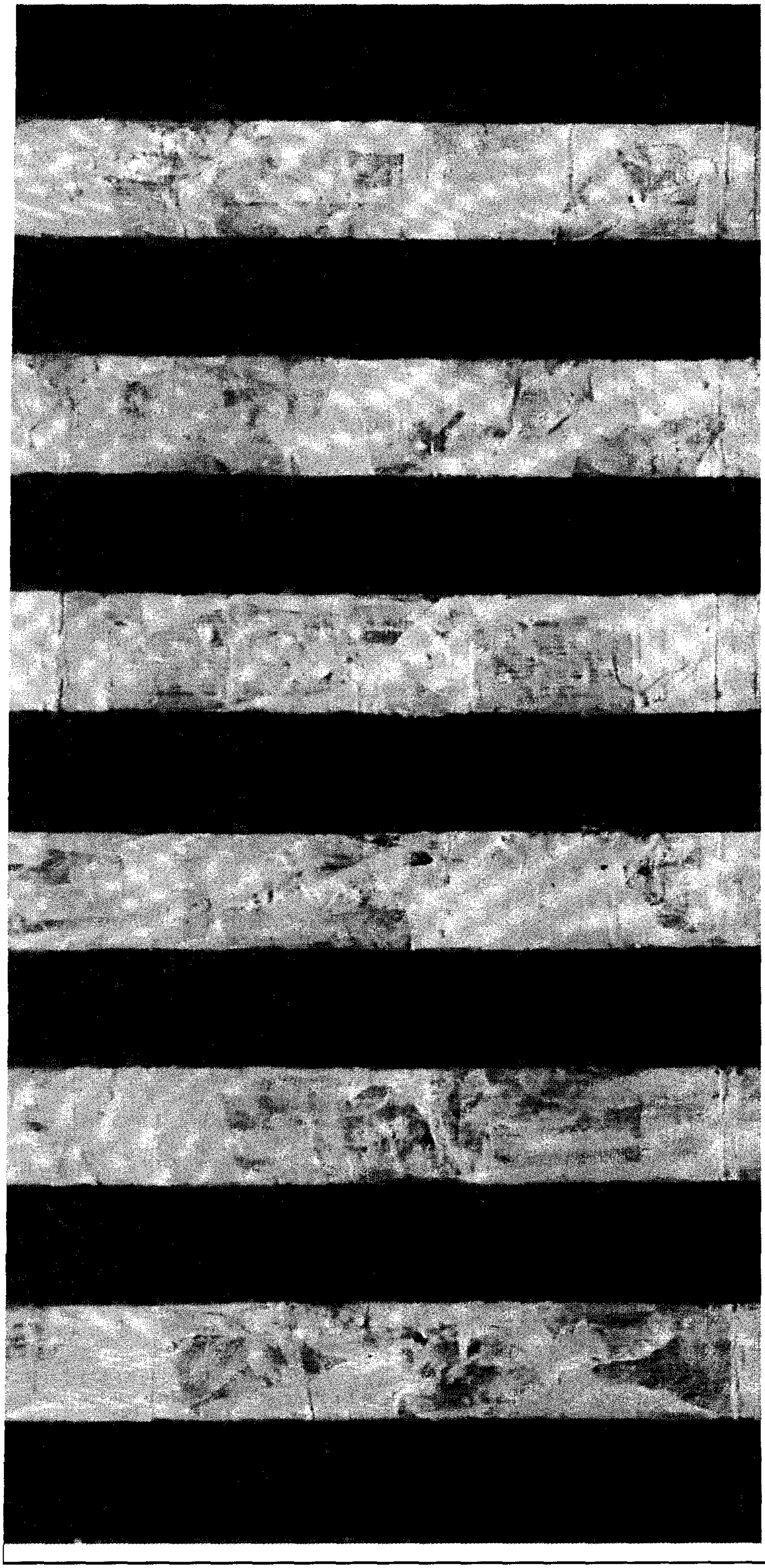
JOHNS AT MOMA AND COROT AT THE MET, THE CODEX LEICESTER, SHOWS FROM SOHO TO 57TH STREET THAT GIVE WOMEN'S WORK ITS DUE

Capture the Flag

BY MARK STEVENS

THE FIFTIES SET THE TABLE FOR postwar American culture, establishing most of the essential themes of the past half-century. Rich, varied, and elusive, the fifties are a decade of uneasy paradoxes, pairing, for example, the benign calm of Eisenhower with the witch-hunting of McCarthy, or the utopian dream of science with the nightmare of the atomic bomb; only ideologues now treat the period as one of either American "innocence" or "evil." In the middle of the decade, two young artists, the photographer Robert Frank and the painter





'FLAG,' ENCAUSTIC, OIL, AND COLLAGE ON PLYWOOD, 1954-55; JASPER JOHNS.

Jasper Johns, captured the era's complex character by portraying the American flag itself in a fresh and startling way.

Jasper Johns's famous *Flag* (1954), in particular, has now become the emblematic image of the last half-century of American culture. It was during this time that the United States became a world power not only in politics and business but also in art; and during this time, too, that the American sun became inseparable from its shadows. You can see those bright darks in Johns's crepuscular flag. Starting October 20, the Museum of Modern Art will present a retrospective of Johns's work (through January 14), providing a chance to reconsider the achievement of a painter whose own oeuvre now seems both familiar and beguilingly mysterious—not unlike the flag itself.

No other image of Johns's has had the public impact of that flag. (He is an artist whose private ironies will increasingly seem a special taste.) But this particular painting represented one of those marvelous occasions when an artist seemed to become the unconscious servant of a moment, giving fundamental form to something larger in his culture. Not surprisingly, the idea for the work came to the young Johns in a dream, in which he saw himself painting the stars and stripes. This is itself a riff on a classical theme: It is the young, of course, who traditionally dream up a new America.

Johns's flag does not have the Whitmanesque scale of earlier versions of the American dream. Nor does it have the outward-looking optimism of the jingoist. Johns's flag is instead a celebration (for a flag must be a celebration) of the vivid American paradoxes. To begin with, the picture is in equal measure personal and impersonal. Like America itself, an idea as well as a nation, the image of the flag is abstract. Yet Johns

Photographs courtesy of the Museum of Modern Art.

painted it in a way that emphasizes the personal brushstroke: His hand is all over the idea. And like America, the image seems individualistic, brassy, and declarative—yet allusive too. Is this painting warm or cool? Bold or withdrawn? You would be wrong to choose.

Over the years, Johns has returned to this symbol again and again. He has painted a white flag that nonetheless seems full of subtle coloring. He has painted one flag on top of another. He has used the image in prints as well as in paintings. No single medium can fully capture the mood of the flag. His America has many versions. If you gathered all his different flags into one room, what a vision you would have of the American cacophony! Johns's flag represents both *e pluribus unum* and its reverse—from one, many. Here is an intimation of a tribal America today obsessed with race, gender, and ethnic background.

Like the rest of his work, Johns's way with the flag seems full of games. In the fifties, Johns helped bring a cool playfulness to art after the heat of Abstract Expressionism; he drew upon the dark whimsy of Dada; he was a friend of Marcel Duchamp (who lived in New York off and on until he died in 1968) and John Cage. For all their esoteric ironies, Johns's flags also reflect an America that often seems trapped—and never more so than in an election year—in games that will not let up, that seem unending in their artifice. Some people dislike Johns's flags exactly because they are full of games and not respectful enough of the national pieties. But games in America are now a serious business.

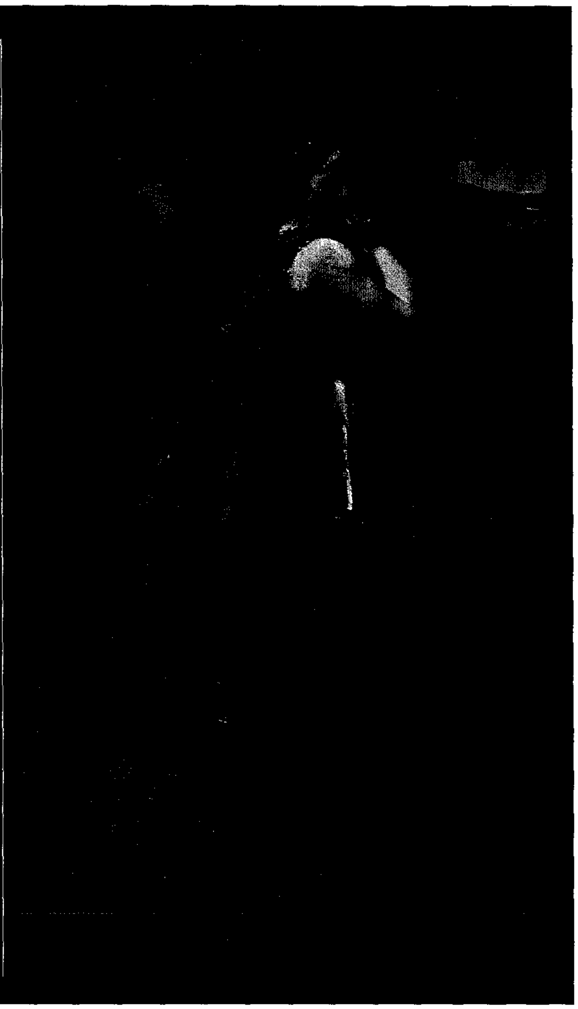
Forty years after it was painted, Johns's flag remains a mysterious mirror in which our culture can still find one of its most telling reflections. Above all, his version of Old Glory captures a certain pervasive tone—a kind of abstract intimacy that became important in the fifties and now seems inescapable. The names Bill Clinton and Bob Dole sound informal and friendly; we know many intimate details about both candidates. The more we know about them, however, the less real they seem to us: The intimacy of the campaign appears manufactured, peddled, cold. American politics is now a form of abstract art, and the flag we wave belongs to Jasper Johns.

CRITIC'S

A Painter's Painter

Jean-Baptiste-Camille Corot (1796–1875) is one of the greatest painters of the nineteenth century, yet his work is less familiar to many than that of the second-string Impressionists. The reason may be that Corot is not easy to pigeonhole: He worked in a variety of styles on a variety of subjects. But what an eye: "There is only one master here—Corot," said Monet in 1897. "Compared to him, the rest of us are nothing, absolutely nothing!" More than 150 works will be shown at the Metropolitan Museum of Art from October 29 to January 19.

MARK STEVENS



Photograph courtesy of the Metropolitan Museum of Art

Museums

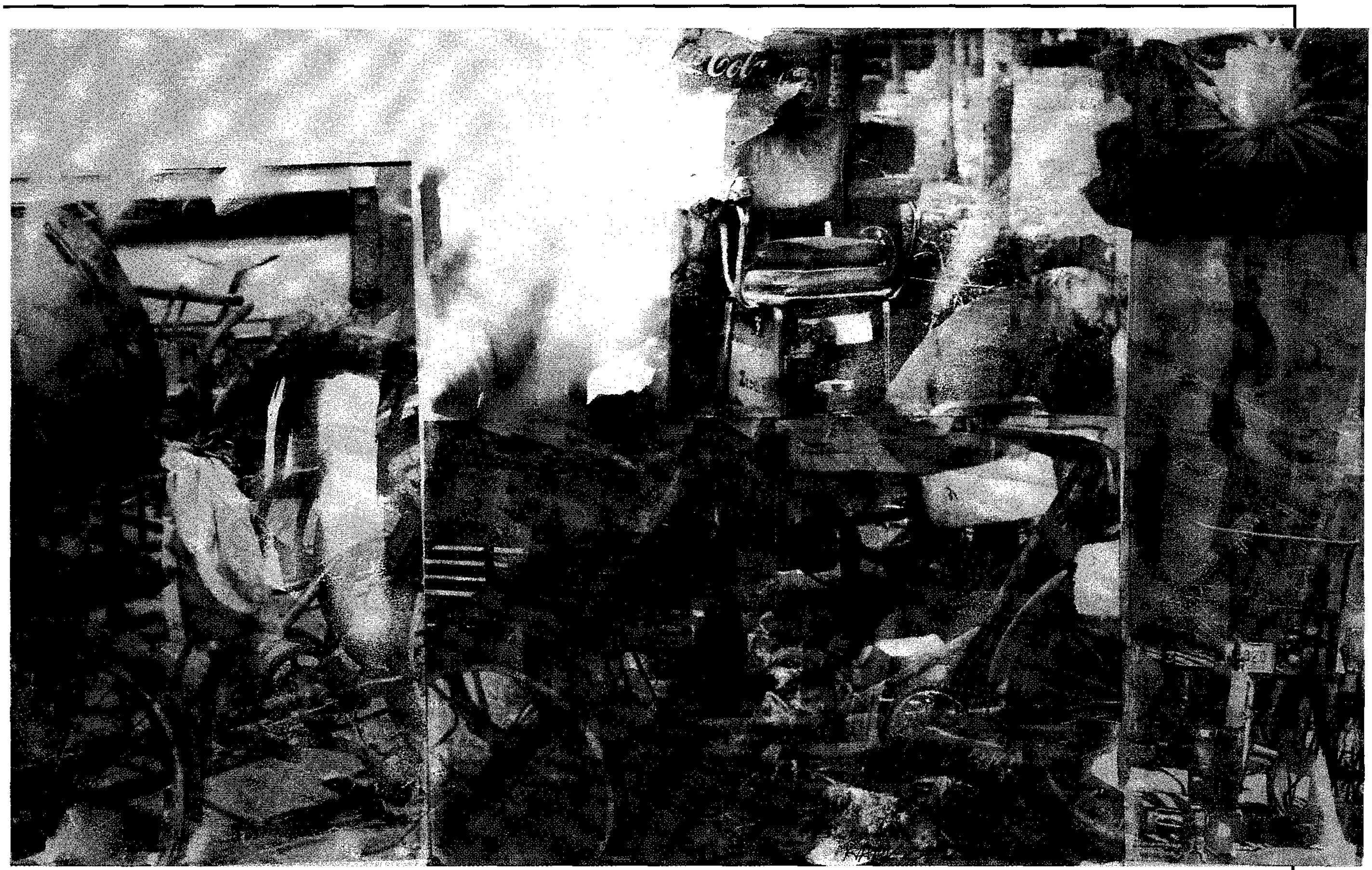
THIS FALL, TWO HANDSOME EXHIBITIONS WILL complement the Corot retrospective at the Met. The Brooklyn Museum is presenting **"In the Light of Italy: Corot and Early Open-Air Painting,"** a wonderfully fresh show of 130 paintings by 48 European artists who were inspired by the Italian landscape between 1780 and 1840. And the Met will show **"Eugène Cuvlier, Photographer in the Circle of Corot,"** a selection of about 45 pictures—mainly lyrical landscapes—by an artist and his father, both of whom were in close touch with the Barbizon painters (October 8–January 12).

The (uptown) Guggenheim will be filled with the first complete survey of the work of **Ellsworth Kelly** (October 18–January 19). Among those artists who came of age in the fifties and sixties, Kelly may well have had the most elegant and seductive eye. In addition to showing the Jasper Johns retrospective, the Museum of Modern Art will present **"Antonin Artaud: Works on Paper,"** about 70 drawings by a French figure who had a major influence on modern literature, film, and theater. Artaud's intense drawings of the human body and face are among the more disturbing images in modern art (October 3–January 7).

The revivified Guggenheim Museum SoHo is presenting **"Max Beckmann in Exile,"** a survey of the German painter's art after he left for Holland and America. One of the least appreciated of modern masters, Beckmann painted complex modern allegories, often in the form of triptychs (October 9–January 5). **"Giorgio de Chirico and America,"** at the Bertha and Karl Leubsdorf Art Gallery at Hunter College, promises to be a challenging reappraisal of the Italian's later work, which has often been regarded with condescension by the art Establishment but has been quietly influential in architecture (September 10–October 26).

There has never been a greater printmaker than Rembrandt, so the exhibition **"A Fine Line: Rembrandt as Etcher"** at the Pierpont Morgan Library will delight connoisseurs of this form (September 19–January 5). The American Museum of Natural History will display **"Leonardo's Codex Leicester: A Masterpiece of Science,"** the notebook that Bill Gates purchased in November 1994 for $30.8 million (October 26–January 1).

New York knows something of contemporary European art but very little about the art now being made in Asia. This fall, three institutions are joining together to show **"Tradi-**



ROBERT RAUSCHENBERG, 'BIKE NURSERY,' VEGETABLE DYE ON PAPER, 1996.

tions/Tensions: Contemporary Art in Asia," a survey of the work of leading contemporary artists from South Korea, Indonesia, the Philippines, Thailand, and India. Different sections of the exhibit will be shown simultaneously at the Asia Society, New York University's Grey Art Gallery, and the Queens Museum of Art (October 4–January 5).

Many artists (some would say too many) are exploring the sexual margins and taking an autobiographical approach to art. **"Nan Goldin: 'I'll Be Your Mirror' "** at the Whitney Museum of American Art will present the retrospective of a photographer who cares deeply and personally about her subjects—who range from drag queens to battered women (October 3–January 5). The New Museum in SoHo will show **"Carolee Schneemann: Up to and Including Her Limits,"** the first U.S. museum exhibition devoted to the work of this feminist who helped pioneer performance art (November 24–January 26).

Over the years, the Museum for African Art in SoHo is presenting **"Art of the Baga: A Drama of Cultural Re-Invention,"** an exhibit that will demonstrate how the Baga people of Guinea, West Africa, have used their powerful art to maintain their cultural identity through centuries of invasion, colonization, and religious suppression (October 4–January 5). The Drawing Center in SoHo will put on **"Plains Indian Drawings, 1865–1935: Pages From a Visual History,"** a show of moving works produced by a beleaguered culture (November 5–December 21). The Studio Museum in Harlem will feature **"In the Spirit of Resistance: African-American Modernists and the Mexican Muralist School,"** an exhibit that shows how the social and political passions of Mexican art in the twenties and thirties helped inspire American artists to recast what it means to be an African-American (October 3–December 1).

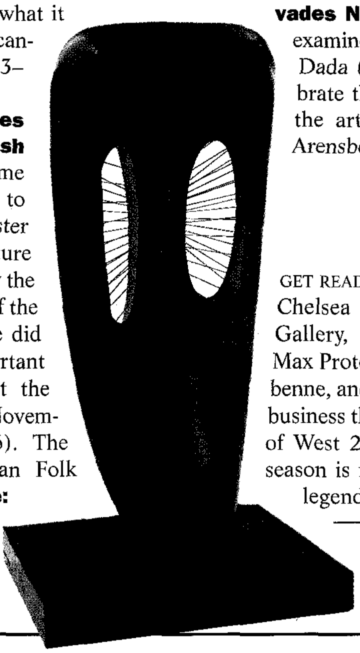
At the Met, **Charles Rennie Mackintosh** will provide a welcome chance for Americans to see the work of a master of modern architecture and design, essentially the Frank Lloyd Wright of the United Kingdom. He did most of his important work in Glasgow at the turn of the century (November 21–February 16). The Museum of American Folk Art's **"Pride of Place: Vernacular Architecture in American Folk Art"** shows how folk artists have depicted "built America" over three centuries (September 14–January 5).

The American Craft Museum will present **"Michael Lucero: Sculpture 1976–1995,"** a mid-career retrospective of the work of an artist who is at once playful, witty, and serious. Lucero can cross genres and range across history—drawing upon everything from European old masters to pre-Columbian art—without a heavy hand (October 31–February 16). **"Making Mischief: Dada Invades New York,"** at the Whitney, will examine the deft nihilism of New York Dada (1915 to the twenties) and celebrate the salon on West 67th Street of the art collectors Walter and Louise Arensberg (November 21–February 23).

MARK STEVENS

Galleries

GET READY TO WALK: THE RELOCATIONS TO Chelsea continue, with Paula Cooper Gallery, 303 Gallery, Metro Pictures, Max Protetch, Gallery XL-Xavier Laboulbenne, and Barbara Gladstone opening for business this fall on or near that far stretch of West 22nd Street. Otherwise, the fall season is notable for the influence of the legendary art impresario Betty Par-

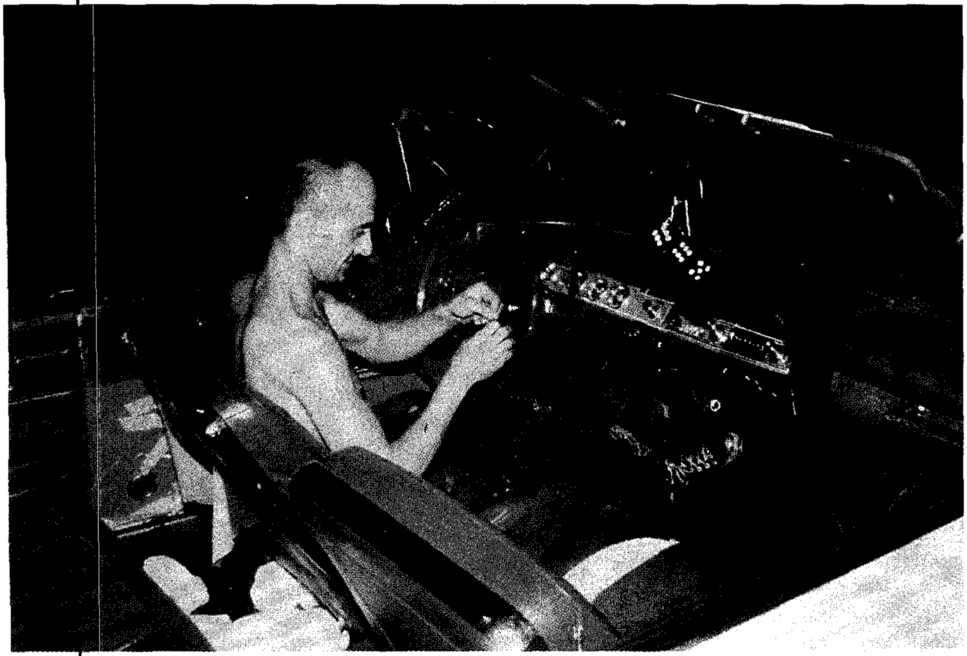


BARBARA HEPWORTH, 'PIERCED FORM (TOLEDO),' 1957.

Photographs courtesy of PaceWildenstein.

sons, whose self-named gallery gave a boost to the careers of many of today's most interesting artists—among them **Richard Tuttle,** now 55, who recognized the potential poetry and wit in such ordinary materials as string, cloth, wire, and plywood. In his first show with Sperone Westwater (142 Greene Street; September 12–October 26), Tuttle will show new paintings on carved and cut-out waferboard. The Swiss Institute New York will hold the first retrospective in 25 years of **Sonja Sekula,** an overlooked Swiss artist who died in 1963 and exhibited alongside Jackson Pollock at Parsons (495 Broadway, near Broome Street; September 12–October 26). A Parsons artist for twenty years, **Thomas George** will show his latest abstract paintings at Snyder Fine Art (20 West 57th Street; September 19–October 26). Last but not least, **Ellsworth Kelly,** who had several shows at Parsons in the fifties and sixties, will present an installation of his newest paintings—seven eccentrically shaped, different-colored canvases—at Matthew Marks Gallery (522 West 22nd Street; October 17–January 19).

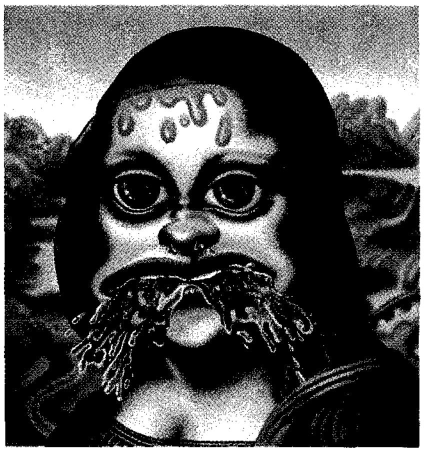
The Johns retrospective should generate more than the usual interest in recent endeavors by onetime Pop artists. **Robert Rauschenberg** (who showed with Betty Parsons in the fifties) is opening the season at PaceWildenstein's 57th Street space with his latest large-scale vegetable-dye transfers on paper (32 East 57th Street; September 19–October 19). Three blocks west, Sidney Janis Gallery will exhibit **Tom Wesselmann's** new abstract metal paintings, whose individual laser-cut shapes are actually enlarged details of the artist's brushstrokes (110 West 57th Street; September 19–October 2). A Pop artist of a different stripe, via Europe and sixties San Francisco, Texas-based **Peter Saul** has returned to a few favorite themes—art history, politics, and murder—and has also painted his first not-so-still still life (George Adams Gallery, 50 West 57th Street; September 20–October 31).


NAN GOLDIN, 'BRUCE IN HIS CAR, NYC,' CIBACHROME PRINT, 1981.

A roomful of well-known artists, curators, collectors, dealers, and critics have risked their reputations for **"What I Did on My Summer Vacation,"** a benefit exhibition for White Columns. Each was given a disposable camera and told to use it at his or her leisure; the results—and the participants didn't get to edit their pictures—will be displayed in albums for everyone to see and raffled off at a party on October 18 (White Columns, 154 Christopher Street; September 13–October 20).

Women and mirrors—it's a subject that has preoccupied male artists for centuries. Contemporary woman artists, on the other hand, have plumbed the mirror for different metaphorical possibilities. "La Toilette de Venus" gathers works by **Kiki Smith, Barbara Bloom, Mona Hatoum, Yoko Ono,** and others (C/R/G, 93 Grand Street; September 5–October 5). The pieces in "Women's Work" were chosen specifically because they are *don't* call attention to the gender of the artists. The artists include **Lynda Benglis, Lee Bontecue, Lee Krasner, Louise Fishman, Joan Mitchell, Cady Noland, Kiki Smith,** and others (Greene Naftali, 526 West 26th Street; September 6–October 13).

"The Sleep of Reason" features paintings and drawings of objects **Jim Shaw** has seen in his dreams, including paintings hanging in galleries and thrift stores and ceramic figures in a landscape (Metro Pictures, 150 Greene Street; September 21–October 19). **John Alexander's** new paintings of flowers in moody landscapes are meditations on man's encroachment on nature and represent a turn toward the metaphysical for an artist otherwise known largely for social satire (Marlborough Gallery, 40 West 57th Street; September 19–October 19). **Leonardo Drew** builds his rust-and-debris-encrusted surfaces over grids of cast-off materials, then subjects them to weathering, burning, and oxidation. The results are simultaneously elegant and suggestive of urban decay (Mary Boone Gallery, 745 Fifth Avenue, at 57th Street; September 7–October 19).

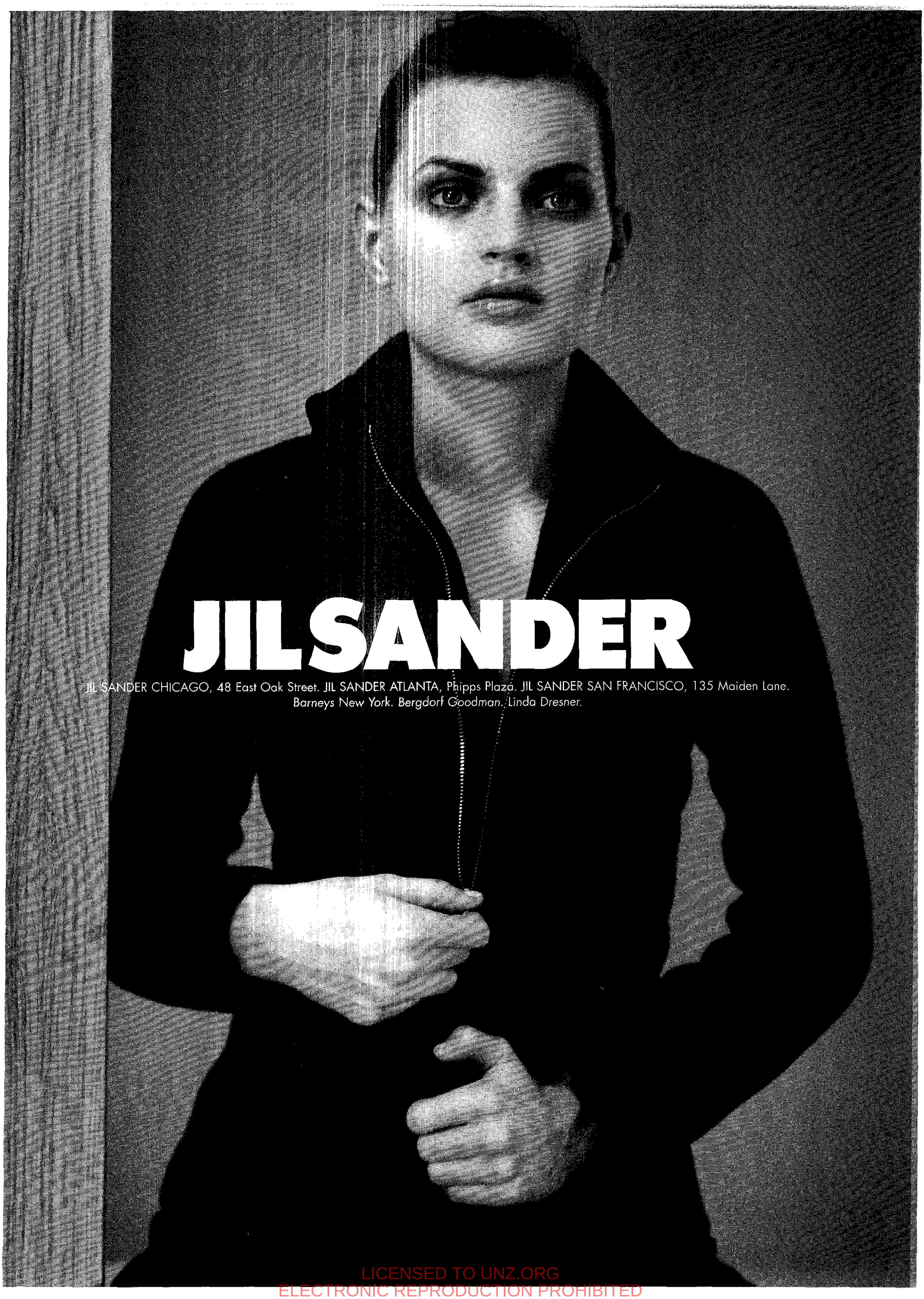

PETER SAUL, 'MONA LISA THROWS UP PIZZA,' ACRYLIC ALKYD ON CANVAS, 1995.

Back in 1984, when **Andy Warhol** began the series known as "Rorschach Paintings," he said he was "going to hire somebody to read into them, to pretend it was me, so that they'd be a little more . . . interesting." That never happened; instead, the art historian Rosalind Krauss was hired to give her insights in the catalogue accompanying shows of the Rorschach series at both Gagosian galleries (136 Wooster Street and 980 Madison Avenue, at 76th Street; September 21–October 19).

The resurrection of **Yayoi Kusama** continues. A once-prominent figure in New York's downtown art scene, she slipped into obscurity after returning to her native Japan in 1972 and has been a voluntary resident at a Tokyo psychiatric institute since 1977. The rebirth began last spring when her eccentric dot paintings and soft sculptures from the fifties and sixties were shown by Paula Cooper Gallery. Robert Miller Gallery will exhibit Kusama's latest paintings and sculptures, which promise to be typically intense (41 East 57th Street; September 17–October 19).

Though the British sculptor **Barbara Hepworth** was celebrated for her abstract carvings of the thirties, her postwar sculptures got less recognition than those of Henry Moore, her lifelong friend, and the paintings of Ben Nicholson, her second husband. But she

Photographs: top, courtesy of George Adams Gallery; bottom, Nan Goldin/courtesy of Matthew Marks Gallery

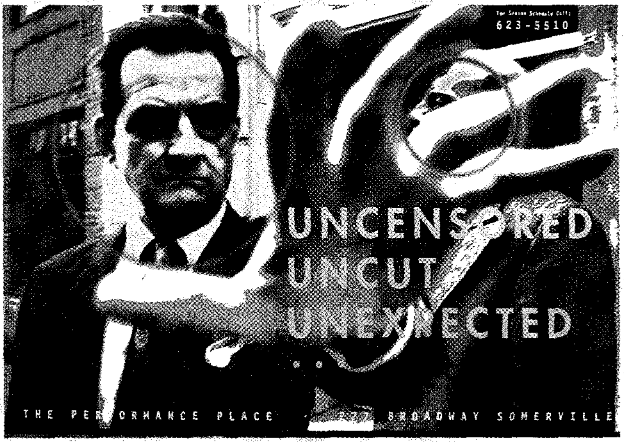


JIL SANDER CHICAGO, 48 East Oak Street. JIL SANDER ATLANTA, Phipps Plaza. JIL SANDER SAN FRANCISCO, 135 Maiden Lane.
Barneys New York. Bergdorf Goodman. Linda Dresner.

CONTEMPORARY DESIGN

The Art of the Street

Graphic designers, whose work is on display all the time, everywhere—on every newsstand, every shopping bag, every billboard, and every single object stamped with a corporate logo—complain endlessly that no one notices them, that no one takes them seriously as Designers. They do not rate birthday parties at the Museum of Modern Art, as does Philip Johnson. So when graphic designers do get recognition, a bona fide museum exhibition of their work, they can become overexcited.


623-5510
UNCENSORED
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UNEXPECTED
THE PERFORMANCE PLACE · 277 BROADWAY SOMERVILLE

'FAHRENHEIT, 1992,' POSTER BY PAUL AND CAROLYN MONTIE, AT THE COOPER-HEWITT.

The first time a major survey of the art form opened in New York, when "Graphic Design in America: A Visual Language History" arrived at the now-defunct IBM Gallery of Science and Art in 1990, a battle broke out over who was included in the show and who was left out. The problem was that curator Mildred Friedman of Minneapolis's Walker Arts Center had chosen to focus on mid-century modernists and young upstarts at the expense of the most established designers, the profession's "old boys." Milton Glaser, for example, the founding art director of *New York* Magazine and designer of the I ♥ NY logo, was only marginally represented, despite his vast influence during the seventies.

A second major survey, **"Mixing Messages: Graphic Design in Contemporary Culture,"** that will likely prove every bit as controversial opens at the Cooper-Hewitt museum on September 17. "I know that there is no way I won't make enemies," acknowledges Ellen Lupton, the museum's young, keenly intellectual curator of contemporary design. Indeed, a scant three weeks before the exhibition's opening, at least two major designers, including Glaser, voiced strong objections to Lupton's curatorial decisions. Glaser even threatened to pull his works from the show, but finally relented.

While Lupton regards this show as a sequel to Friedman's, it is in fact a very different creature. It focuses mainly on American design since 1980 and the evolution of what was once a cut-and-paste profession, almost a craft, into a computer-dominated trade. Museum exhibitions of graphic design tend to include only the narrow range of posters and books that have been anointed as historically significant or major, ignoring the fact that most graphic design is, by definition, evanescent and/or minor. Lupton has chosen a wide range of artifacts, including a highly stylized poster promoting TYPOGRAPHY AS DISCOURSE, by Cranbrook-trained designer Allen Hori, and an example of the ubiquitous AIDS-prevention subway posters in comic-strip form done by Jerry Gonzalez for the New York Department of Health. This is not, however, a "high/low" show. There is no attempt to contrast important professional design with humble vernacular design. Rather—and this might be the controversial part—"Mixing Messages" allows that graphic design is both professional practice and "any mode of human communication that employs visible marks, from cave painting to desktop publishing." Chip Kidd has a place in this show, but so do the stickers that today's efficient graffiti artists use to "tag" phone booths and subway windows.

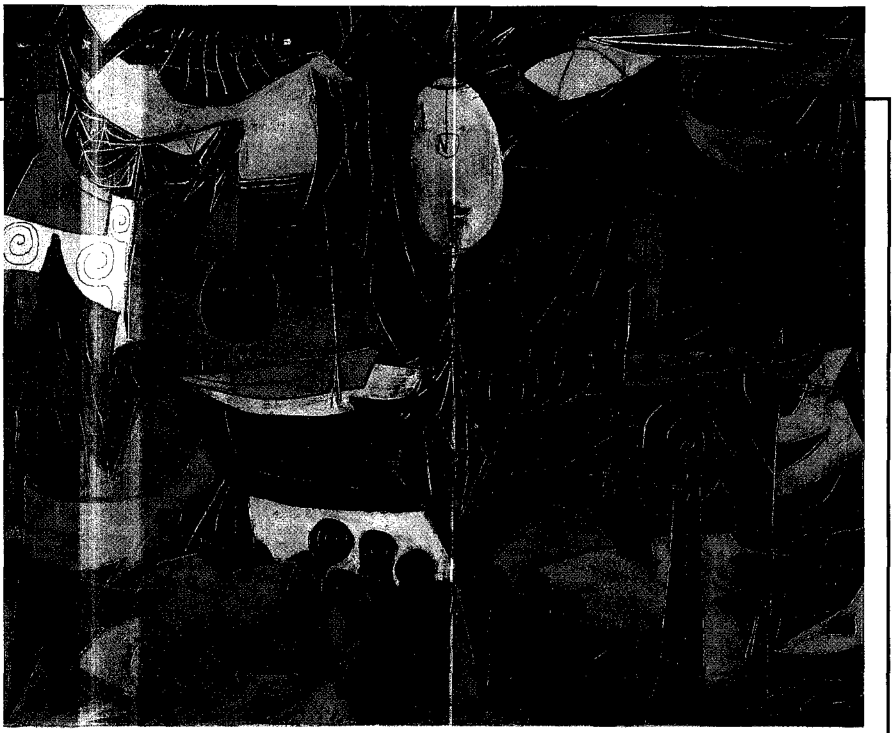
"Mixing Messages" (which marks the reopening of the Cooper-Hewitt museum after a yearlong renovation) begins with a stroll down a metaphorical street, through the Great Hall of the Cooper-Hewitt's Carnegie mansion. Posters for movies, rock bands, and political causes are plastered onto the walls. Beyond the hallway (and a room converted into a giant light box), Lupton demonstrates two contrasting ideas about typography, about how words should be arranged on the page, screen, or poster: "Reinventing the Modern" versus "Reinventing the Familiar." On one side is eighties avant gardist April Greiman, the Los Angeles–based designer who was one of the first to see the creative potential of the Macintosh, and Zuzana Licko, whose herky-jerky typefaces for *Emigre* magazine challenged fixed ideas about legibility. They represent, according to Lupton, "the modernist notion of the future and technology as the basis for design."

The other side includes illustrator Seymour Chwast and typographer Herb Lubalin, part of a group who dominated the design profession in New York in the sixties and seventies with a style that was bright and good-natured. "An immediate cultural language," says Lupton, describing this approach, "with a stock of existing forms that can be manipulated."

In the show's most dramatic touch, the entire tail section of an airplane has been plopped into one of Andrew Carnegie's old sitting rooms. Here, Lupton demonstrates that "identity is the chief social function of design." The tail sports the logo for Continental Airlines on one side and FedEx on the other. Surrounding the tail are cases full of ephemera: corporate logos and annual reports, rave invitations, T-shirts, and bumper stickers. "I wanted to look at identity in the broadest cultural sense," explains Lupton.

Broad, it appears, is the operative word. Besides the exhibition at the museum, there will be a companion installation opening October 2 at the American Institute of Graphic Arts, on Fifth Avenue near 21st Street. "Frenetic and less dignified," the installation will be a big collage of posters that expands on the "street" theme. There will also be a Website later this fall that will both present an electronic version of the show and comment on graphic design as it manifests itself on the World Wide Web. And should any designers feel the need to speak out on how their stature was inflated or diminished by "Mixing Messages," there will be a symposium on November 9 and 10. **KARRIE JACOBS**

Photograph courtesy of the Cooper-Hewitt National Design Museum



SONJA SEKULA, 'AFRICAN MOONSUN,' OIL ON CANVAS, 1945.

could coax the most sublime poetry from marble, wood, or bronze. This fall, Wildenstein & Company brings seventeen Hepworth sculptures to New York for their first public showing (Wildenstein & Company, 19 East 64th Street; October 8–November 16).

EDITH NEWHALL

Photography

DEATH—METAPHORIC AND REAL, GROTESQUE and aestheticized—looms everywhere in **"Photography in Latin America: A Spiritual Journey"** (Brooklyn Museum, 200 Eastern Parkway, September 12–January 19): children working in graveyards, groups picnicking by gravestones, a dead man with a bottle of Pepsi in his coffin.

"Pictorialism Into Modernism: The Clarence H. White School of Photography" (International Center of Photography, 1130 Fifth Avenue, at 94th Street; November 15–January 12) argues that in a very short period of time—from 1915 to 1930—there was a revolution in the photographic aesthetic from a hazy romanticism, drawn from painting, to a crisp, clean, and more confident modernism.

The New York Public Library offers what is, surprisingly, the first comprehensive exhibition of women's photography (from the mid-1800s to 1975). Here are 234 vintage photos by masters like **Bourke-White, Lange, Modotti, Sherman,** and others (Gottesman Exhibition Hall, Fifth Avenue and 42nd Street; October 19–January 4).

Mary Ellen Mark, in four decades of consistently strong work, has built a quasi-Arbus-esque reputation as a cold-eyed chronicler of, as she puts it, the unfamous. Forty-five of her photographs—including images chosen from her series on Mother Teresa's missions in Calcutta, British heroin addicts, and circus performers from Ahmedabad, India—will be shown at the School of Visual Arts (209 East 23rd Street; October 1–November 1).

MARY ELLEN MARK, 'THOMAS JOYCE, TRAVELLER'S ENCAMPMENT,' 1991.

The Viennese photographer **Rudolf Koppitz** is primarily known for only one work, *Bewegungsstudie* ("Movement Study"), an overtly Klimt-ish composition of a female nude posing in front of three cloaked female figures. This exhibition, culled from the late artist's estate, provides a broader look at Koppitz's *oeuvre* (Houk Friedman, 851 Madison Avenue, at 71st Street; September 10–October 19).

Roman Vishniac's wrenching photographs of Eastern European Jews during the years before World War II would be remarkable even without their historical resonances: Nearly all of the subjects of his 16,000 photographs would die within the decade. Vishniac—a Russian Jew who had escaped to Germany after the 1914 revolution—made a series of journeys throughout Poland, Hungary, and Czechoslovakia in the mid- to late thirties documenting the final moments of a culture and a people; the results can be seen in "Photographs by Roman Vishniac: Jewish Life in Eastern Europe 1936–1939." One picture, *The Last Flowers of Her Youth,* from 1939, is of a Jewish girl sitting in her bedroom, which her father had painted with flowers because it was too dangerous to go outside (Gallery 292, 120 Wooster Street; September 17–28).

The social documentarian **Lewis Hine,** who died in the forties, took hundreds of pictures of filthy newsboys, 12-year-old oyster shuckers, and coal miners from 1906 to 1921, and these gave moral impetus to the passage of state and federal labor laws; the eerie images were taken for the National Child Labor Committee (Bonni Benrubi Gallery, 52 East 76th Street; September 6–October 12).

In 1930, the Bauhaus movement had hardly arrived in Tokyo when architect and set designer **Iwao Yamawaki,** ahead of the modernist curve in Japan, set out for the newly built glass-and-steel campus of the Bauhaus in Dessau, Germany. Immersing himself in the "new unity of art and technology," he began using his camera to depict the most minute architectural elements of his surroundings (Howard Greenberg Gallery, 120 Wooster Street; October 3–November 16).

One-woman celebrity-image industry **Annie Leibovitz** made scores of portraits of athletes during the Olympic trials—she didn't make the trek to Atlanta—including Michael Johnson, Carl Lewis, and the women's synchronized-swimming team. There's also one little wall dedicated to her pet subject: Hollywood (Danziger Gallery, 130 Prince Street, September 7–October 12).

Richard Misrach's "17 Photographs" is the first full showing of the "dye coupler" color prints from his famous "Desert Cantos" series. Misrach has been working in the desert for more than twenty years, and his pictures are deadpan evocations of the lost promise of the American West (Robert Mann Gallery, 42 East 76th Street, September 11–November 2, in conjunction with the Curt Marcus Gallery, which will be presenting its own series of "Desert Cantos" at 578 Broadway, September 5–October 5).

Frederic Weber's iconic portraits of heads embedded in fields of textured gold and red have been snapped up by major museum collections across the country in the past year. The meditative heads—mostly of African-Americans with closed eyes—are a haunting form of memento mori, the show's title (Yancey Richardson, 560 Broadway; September 5–October 12).

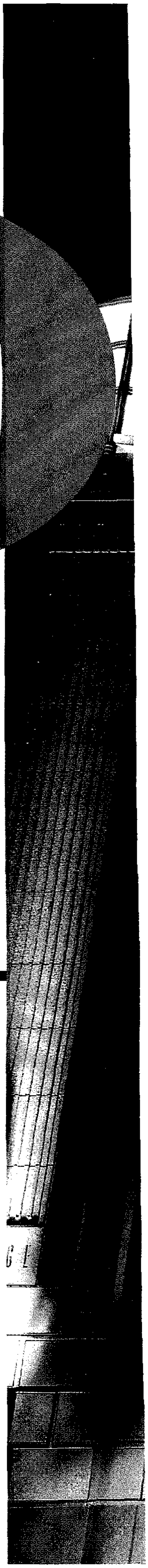
WHITNEY SCOTT

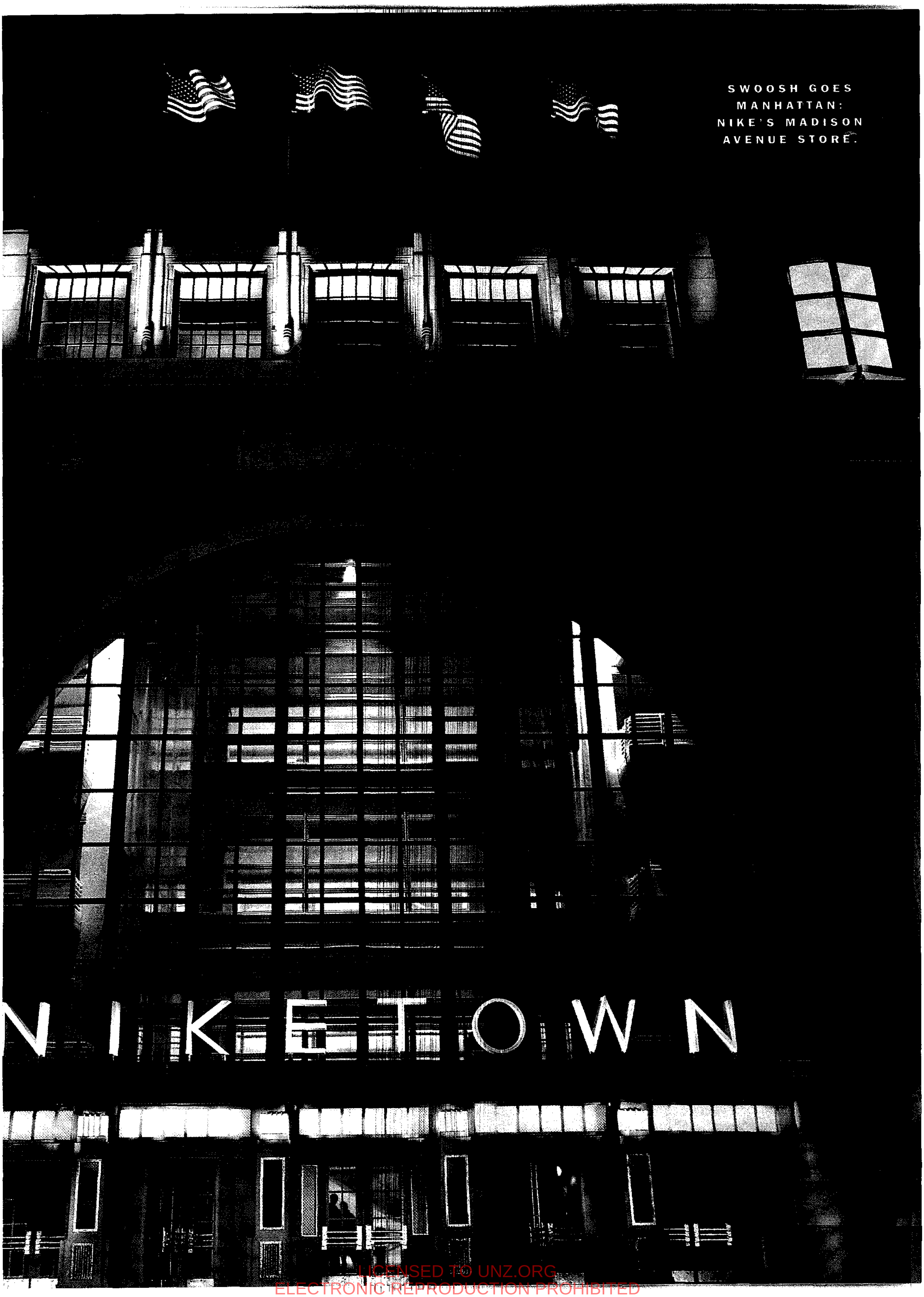
Photographs: top, courtesy of the Swiss Institute; bottom, Mary Ellen Mark/courtesy of School of Visual Arts.

SHOPPING

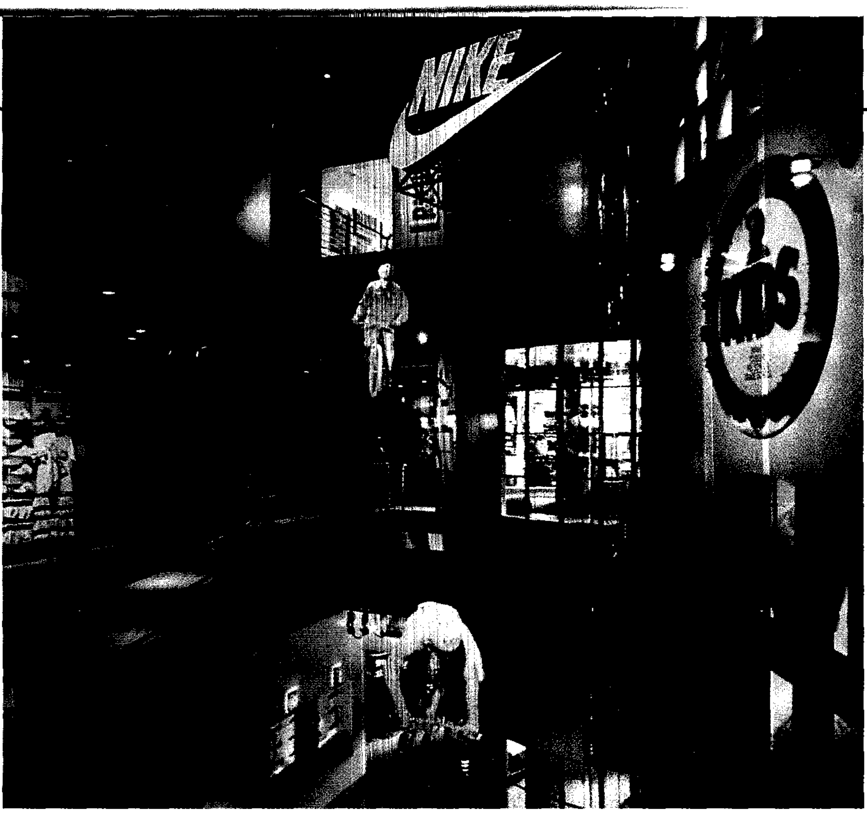
PRADA MANIA, UPTOWN AND DOWN; THE MALL THAT IS SOHO; LOEHMANN'S TAKES MANHATTAN; GIORGIO, GIANNI, AND MOSCHINO ON MADISON

FALL PREVIEW





SWOOSH GOES MANHATTAN: NIKE'S MADISON AVENUE STORE.



CHICAGO'S "MOTIVATIONAL RETAIL ENVIRONMENT."

Just Buy It

BY KARRIE JACOBS

NEW YORK MISSED THE NIKETOWN MOMENT. THAT WAS BACK in the early nineties, when Nike opened its first two total-immersion environments dedicated to the deep contemplation—and sale—of the air-filled sneakers that promise wearers a kind of divinity. It's not just that the trademark "swoosh" has become almost as evocative as the cross, and even more ubiquitous. When Nike sells a skateboarding shoe, for example, it is not just some Ked. It is "a technical piece of boarding equipment." NikeTown stores are not merely exemplars of the slickest merchandising on earth; they are temples to the secular religion that Nike has invented, shrines to the cult of "Just do it."

In November, New York will finally get its own NikeTown, the seventh (after Portland, Oregon; Chicago; Atlanta; Orange County; Seattle; and L.A.). It will, naturally, be on 57th Street. Not near Hard Rock or Motown, not adjacent to the Warner Bros. Studio Store or Disney, but tucked securely next to Tiffany's.

Chicago's NikeTown (Portland's came first, but Chicago attracted more attention) woke a dozing world to the notion that "entertainment architecture," such as the confections that Michael Graves and Robert Stern whipped up for Walt Disney World in the late eighties, did not, necessarily, have to be confined to theme parks. Entertainment architecture could and would be built in real cities, dropping elaborate fantasy environments into the most prosaic of neighborhoods.

On Chicago's Michigan Avenue, in a stately building that had once been Saks Fifth Avenue, Nike fashioned a store that included a full-scale basketball half-court lorded over by a mural of Michael Jordan, two stories tall, his big feet hovering above a quote from William Blake: NO BIRD SOARS TOO HIGH, IF HE SOARS WITH HIS OWN WINGS. In NikeTown Chicago, shoes zip from storeroom to sales floor via see-through tubes ("Inspired by *The Jetsons*," says Nike in-house architect Gordon Thompson). Merchandise is displayed in discreet pavilions more brightly lit than the surrounding walkways. All bold graphics and seductive glow, these sales areas have the magnetic appeal of carnival booths, luring shoppers inexorably inward. In the aquatic-footwear department is a "video pond": a bank of TV monitors embedded in the floor, showing footage of coral reefs. Suddenly, even the most calloused nonconsumer hungers for a pair of Air Deschütz Pro Aqua Sandals. NikeTown, you see, is a "motivational retail environment."

Thompson, who is also Nike vice-president of design, swears that the New York store is special. Not only is it the largest, at 85,000 square feet, it is the first one the company actually built from scratch. Or almost from scratch. NikeTown will be a combination of what Thompson labels "new old" and "old old." It's a building that looks vaguely historic, and that, in spots, incorporates the stylistic elements of the mismatched townhouses—forcibly annexed to Trump Tower—that were once home to Bonwit Teller and, subsequently, Galeries Lafayette.

For months, New York's NikeTown has been hidden behind a tall construction fence, like a big shoebox lid, marked with the swoosh. When completed in November, the store will have a reddish limestone-and-sandstone façade dominated by a 60-foot-high arch. Within the arch will be a wall of windows that will allow pedestrians to see the bright, busy interior from a distance. Shaped like a great tunnel entrance, topped by a balustrade, flags waving from the roof, the building is inspired, says Thompson, by college gyms such as Penn State's or Stanford's—thematic yet dignified. "We were concerned with touching New Yorkers," Thompson says. The building's *faux* historicism is calculated to wed NikeTown to New York, to make it seem at home next-door to Tiffany's and to make real New Yorkers—not just tourists—feel comfortable.

Thompson will reveal only a few details about the store's layout. You walk off the street, he says, through wooden doors, and into a gym. The in-store basketball court is sunk three feet down, and the surrounding walls are brick. Beyond the court, nesting in this sort-of-old, sort-of-new shell are two freestanding structures that could be described as "new new." Thompson terms them "a transportation building" and "a product building." In other words, one will house escalators, the other, merchandise. If the Chicago store is any indication, the two "buildings" will be linked by footbridges. Beyond this, Thompson will say nothing.

When it is suggested to Thompson that the NikeTown concept inspired many of the theme stores and restaurants that today crowd 57th Street, he takes offense. "We're not selling key chains," he says. "We're selling performance." He argues that NikeTown represents a seamless merger of "architecture and the philosophy of the brand." Think of it as a building that will chant "just do it" as the Seagram Building murmers "less is more." And if they won't sell you a key chain, you can always buy into the philosophy with a swoosh bandanna—only five bucks.

SoHo

SOHO'S THREE-STAGE TRANSFORMATION FROM boho outpost to art-world mecca to a kind of downtown galleria continues apace this fall. Fast on the heels of the summer cool-comers—**Miu Miu** (100 Prince Street), **Kate Spade** (59 Thompson Street), and **Scoop** (532 Broadway)—is **Robert Danes,** the elegant evening-wear designer. While continuing to sell his designs at department stores like Barneys, Danes opens his own space at the end of September at 476 Broome Street. The large second-floor studio, with its free-floating walls and three huge windows, provides a light backdrop to Danes's sheer, opaque dresses and luxurious designs. Instead of just walking in off the street, customers will make appointments with sales consultants to see his wares in an intimate salonlike setting. And, as if they were hot wontons, the clothes can then be delivered to apartments day and night. Nearby, another young designer takes the plunge into retail independence. **Rodney Telford** (89 Grand Street) brings his modern, structured clothing to his first store, set to open any day now in a historic 1876 building that boasts the first pressed-tin ceiling in America, and that Telford and the interior-design firm Studio **Morsa** redid, fusion-chic-style, with bamboo floors.

Packing Madison Avenue price tags, fashion-biz darling **Marc Jacobs** presents his top line (women's and men's designer clothing, women's designer shoes, women's and men's coats, and scarves) at 163 Mercer Street late next month. Also in late October, the perpetually tasteful **Vivienne Tam** (121 Greene Street) opens a 2,500-square-foot space, tricked out with Ming furniture and minimalist accoutrements. And metallics-mad futurist **Mark Eisen** is scouting out locations in SoHo and on Madison Avenue.

Over at 99 Prince Street, next to Jerry's restaurant, **J. Crew** will attempt to soak up some SoHo chic and in turn breathe some life into the long-moribund Mercer Hotel space. The store, scheduled to open November 1, will be 10,000 square feet of white interior accented with cast-iron and steel fixtures. In addition to fourteen lines of J. Crew sportswear for men and women, there will be a separate shop entrance for the J. Crew Collection, its "more exclusive line for women," not previously available in New York. The ever-growing **Kenneth Cole** has just opened what Cole is calling his flagship store at 597 Broadway (at the corner of Houston Street). And hat designer **Kelly Christy** (235 Elizabeth Street) unveils her felt, straw, and fabric creations to the public next week. In addition to her own designs (which include bridal headpieces and customized chapeaux), Christy will carry jewelry by Wendy Mink, metalwork by Barbara Klar, and jackets by Ruth Hanson.

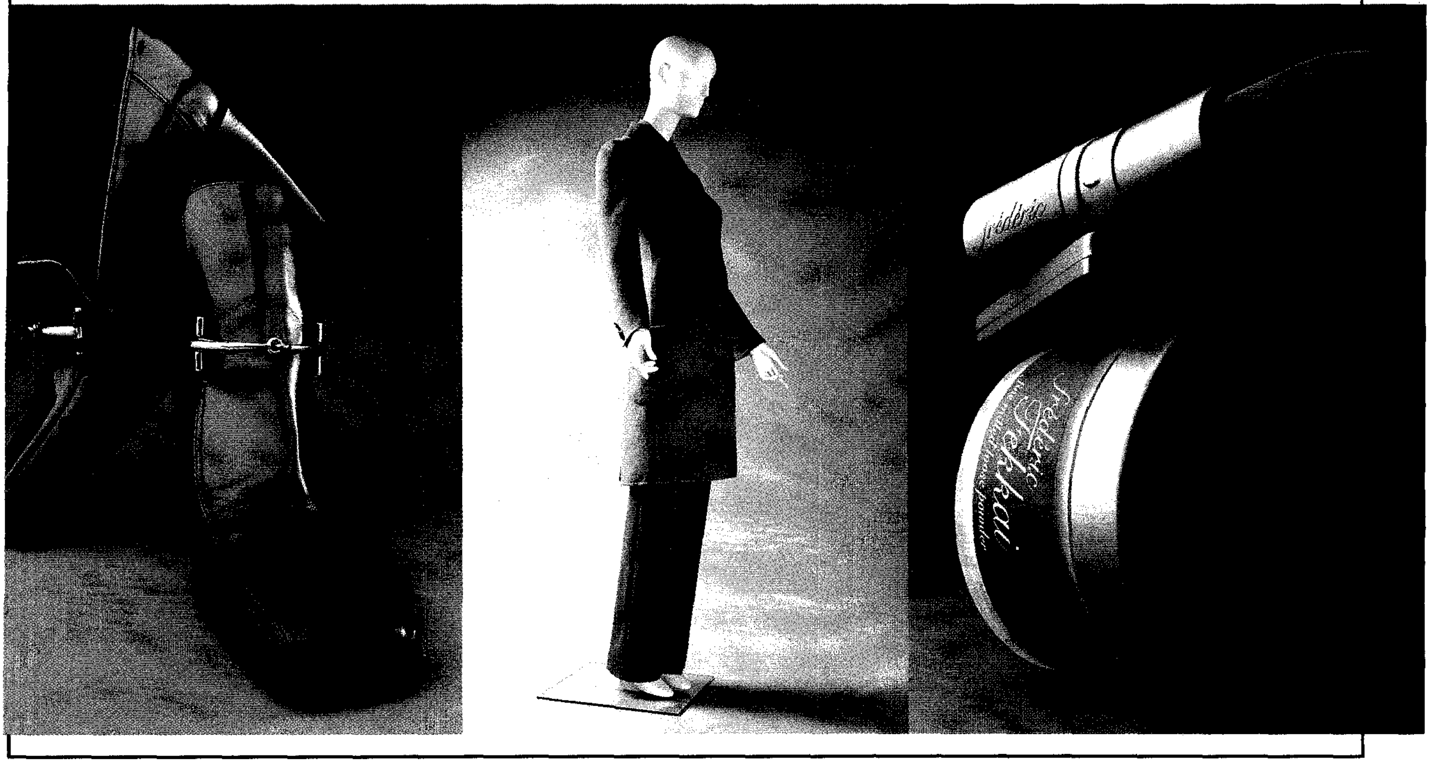
Midtown

THE BATTLE BETWEEN THE NEW MEGASTORES and the established haute boutiques for the soul of 57th Street opens a second front this fall, east of Fifth Avenue. Facing the imminent arrival of **NikeTown** in the old Galeries Lafayette space on 57th Street (see page 106), **Warner Brothers,** on the corner of 57th and Fifth, is working through its own edifice complex: expanding from 30,000 square feet on three floors to 75,000 square feet on nine (see page 142).

Meanwhile, **Chanel** (15 East 57th Street) has inched its store closer to Madison. Its new building, next to what will be the Louis Vuitton Tower, will house Frédéric Fekkai, who has joined forces with Chanel. Fekkai opens his **Beauté de Provence** any day now on the building's top five floors. With its eighteenth-century fountain, the cypress trees on the terrace, the terra-cotta murals, the ochre paint, and *crema di eleganza* private VIP rooms, the salon is quite a step up from the frenzied, and much smaller, Fekkai space at **Bergdorf Goodman** (745 Fifth Avenue). Chanel also owns a piece of ritzy gun purveyors **Holland & Holland,** which opened for business this summer one block east (50 East 57th Street). Jumping into Fekkai's old post at Bergdorf's, meanwhile, is former *Friends* hairstylist John Barrett.

The musical chairs doesn't stop there. Into the old Chanel space steps **Swatch**—opening its multilevel flagship store this Thanksgiving (5 East 57th Street). Carrying the flag of old-style European sophistication, **Piaget** arrives in the space previously filled

LEFT TO RIGHT: PILGRIM LOAFERS FROM VIA SPIGA; VERSACE RETHINKS THE PANT SUIT; FEKKAI'S PROVENÇAL NECESSITIES.



Photographs by Francesco Mosto. Styling by Loidian Cordero; mannequin from Pucci International.

MANHATTAN GOES BARGAIN BASEMEN

Marked-Down Town

Sunday, 3 P.M. the Loehmann's in Riverdale is bustling. On the checkout line, someone mentions that Loehmann's is, after 75 years, opening in Manhattan.

"My God," says a petite brunette, caressing her shopping coup of the afternoon: a blazer with a label that will inevitably impress all her friends. "A Loehmann's? In Manhattan? You've got to be kidding. I'm screwed. I'll never make it into work."

Loehmann's is taking over the old downtown Barneys New York men's store at Seventh Avenue and 16th Street. "You mean Barneys is gone?" gasps one woman. No, Barneys isn't gone, just downsized. The department store gave up its "American" wing last year and reorganized itself into the "European" building that fronts 17th Street. Loehmann's will open out onto Seventh. Scheduled to debut next month, this five-floor, 60,000-square-foot agora is set to include an entire floor of shoes (more than 20,000 pairs at any one time) and a full-floor "Back Room"—where Loehmann's has always famously sold the pick of its remaindered litter. Loehmann's other famous trademark, the communal dressing room, will make a reappearance on Seventh as well, but there will also be at least 25 private dressing rooms.

There're several rich layers of irony to the fact that Loehmann's, the mecca of off-price, is partially displacing Barneys, the store that began as an off-pricer but is now the mecca of full-price-plus. There's a larger shift occurring in Manhattan, from high-end and boutiquey to lower-end and mass-markety (by fall's end there will be two Kmarts in Manhattan). Syms has signed the lease on a 50,000-square-foot spot at 54th Street and Park Avenue, just three blocks from the Four Seasons; Daffy's has opened a fourth location on East 57th Street, itself a symbolic flag-planting; and the fast-growing Century 21 (the store that apparently had the name before the real-estate outfit, which in turn claims not to have known a store already bore the name) says it "has plans" for a new location but will disclose nothing further.

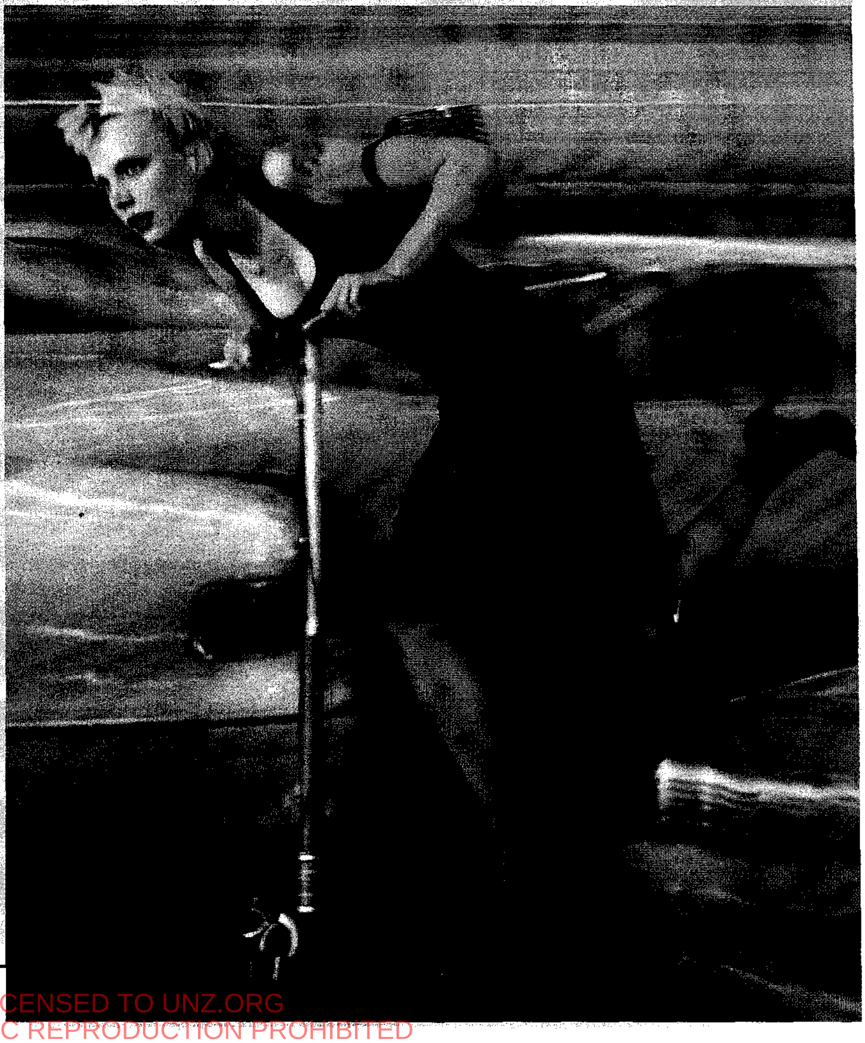
The Manhattan off-price boom is as much supply- as demand-driven. "It's pretty simple," Doug Meyer, senior vice-president of marketing and creative services at Syms, says. "The real-estate market has changed." And then there is Mayor Giuliani, who has proposed an overhaul of New York's zoning regulations to encourage suburban-size retailers like Home Depot and Pathmark to set up shop inside city limits. The proposal would generate 57 new stores of between 10,000 and 200,000 square feet in the next ten years.

In short order, it seems, the city will become a virtual Woodbury Common. In the meantime, here's what you'll find:

Seventy-five years ago, Frieda Loehmann—a savvy shopper who toted her money around in her stockings—set up shop in a former automobile showroom in Brooklyn. She had the crowds lining up outside her door almost from day one, and her store soon became a rite of passage for the city's emerging middle class. Loehmann's appeal has always been in the editing: Much of the weeding-out is done beforehand, and visitors to the "Back Room" can pick from a small but solid stock of high-end designer labels. The new Seventh Avenue store will take thi
retailing idea to new levels: Its "Back Room
will have more than 12,000 designer item
Loehmann's is strong on winter coats; les
so for shoes, lingerie, and accessorie
There is no men's department.

The downside of the Riverdale **Loel
mann's** (5740 Broadway; 718-543-642
has always been that, at least for peopl
who don't live in Westchester or the Bron
it's a schlep. But paradoxically, the trek fa
tor has also played a sizable role i
Loehmann's success: If you bother makin
the trip, you're probably not going to com
home empty-handed. Now that Loehmann'
is easy to get to, will it be as much fun?

Daffy's strongest selling point is locatio
With one at Madison and 44th, another cer
ter-stage on 57th off Park, one in Heral
Square, and another on lower Fifth Avenue
well, what else can one do on a lunch break
It's great for its selection of lesser-known
Euro-slick designers who, though you migh
not have heard of them, are actually quit



$600 SAVED: CENTURY 21 SHAVES $380 OFF THE RETAIL PRICE OF THIS LEATHER DRESS, $180 OFF THE HEELS. LOEHMANN'S NIPS $40 OFF THE CLUTCH.

ool. The lingerie department is also good—ith both designer under-*shmattes* and cotn panties (some that dangle a $1.99 price g). And there is a nice selection of sports ras, leggings, and various Lycra-enhanced ear. The shoe department, on the other and, is pretty mediocre.

With 95,000 square feet of selling space the former bank it took over two years ago, **entury 21** (22 Cortlandt Street, 227-9092) a true department store. Accessory and osmetics counters are on the mezzanine, st as they should be. Home wares are ownstairs, just as in Macy's. And the disounts are fine—or as regular customer heila Scanlan, 25, puts it: "Century 21's he bomb."

And Century 21 is nothing if not au ourant. Pat Rice, who used to buy for the tore, explains, "They really keep on top of heir buyers. I mean, if you're not out at maret, you're looking in the paper to see the rends. And they make sure that no one buys nything just because it's off-price." But Cenury 21 requires serious resolve. The entire oint has only two dressing rooms, each with n annoying four-garment limit.

Say the word **Syms** and you get a Pavlovan reaction from most New Yorkers: "An edcated consumer is our best customer." hat's about it, though: Most New Yorkers ave never set foot in a Syms. A recent Sunay-afternoon visit to Manhattan's only Syms 42 Trinity Place; 797-1199) reveals that the ducated consumer, in fact, holds a foreign assport.

And no wonder: The store is remarkably unppealing. It has olive-ish-color linoleum loors, fluorescent lighting, and a disembodied voice that squawks over the in-store loudpeakers: "Remember, it's only a bargain if t's a name you know," a bit more often than s necessary. But for men, especially, Syms olds some promise: very standard-looking uits by big-name designers, serious-looking vercoats, sweaters, and a peppering of eisurewear, shoes, underwear, and ties.

Syms introduced women's wear only in the arly seventies, and judging from the selection upstairs, it doesn't seem like they've given much thought to the matter since. The Syms answer to Loehmann's "Back Room" was more of a faint echo: A few racks of chichi designers seem dwarfed by a larger selection of mediocre merchandise. (A Syms representative says the store's selection is normally deeper.) Sy Syms had a very distinct image of who his consumer would be when he set up shop back in 1959: the man in the gray flannel suit. The new 54th Street store will still be heavily weighted toward suits, but Syms has moved women's shoes from Siberia to the main level. Maybe Sy knows his women better than we think. DANY LEVY

by Lloyd's of London at 730 Fifth Avenue, between 56th and 57th, where it will house the largest selection of its timepieces available in the United States. The two-floor store will be modeled after Piaget's Geneva and Paris stores and will incorporate their lapis-blue, gold, and birchwood signature colors. **Tourneau** (590 Madison Avenue) has leased the entire 57th Street frontage of the old IBM Building to construct a 15,000-square-foot store that will feature a mini-museum of vintage timepieces.

Reversing its strategy of opening lots of little shops willy-nilly across the city, **Benetton** will create a command post at the landmark Scribner building at 597 Fifth Avenue, near 48th Street. The 13,000-square-foot Beaux Arts space will undergo a $4 million renovation to restore the façade and interior to match the 1912 Ernest Flagg–designed original. The store, set to open in late October, offers an espresso bar in the basement.

East Side

FOLLOWING SOME RETAIL ANALOGUE TO THE First Law of Thermodynamics, Madison Avenue fills the growing luxe void on 57th Street with no less than seven high-fashion megaboutiques. **Giorgio Armani** is responsible for two of them, and both open next week. The higher-end store, a four-story, 46-window 65th Street monolith, will carry a complete set of Armani's men's and women's collections, including the up-to-five-figure Black Label line. For those with limits on their Visa Golds, the second-tier **Emporio Armani** (601 Madison Avenue, near 57th Street) has a half-block of ready-to-wear, Armani tchotchkes (must-haves like scented Armani soap) and other gorgeous little things, plus a 35-seat Italian café.

In-store cafés are ubiquitous this fall: Overpolished coffee bars have popped up not only at the behemoth Benetton, but even in smaller boutiques like the British-based **Jaeger** (818 Madison Avenue, near 69th Street), where the cappuccino is—a nice touch—free. One block down, the nearly mall-size house of **Moschino** (803 Madison Avenue), slated to open late this month, features a rooftop espresso bar plus four floors of libertine dress-up clothes, flip resort-chic, and uptownish amenities like in-house alterations and same-day delivery. In a typical gesture of showmanship, trash-couture master **Gianni Versace** tops his new Fifth Avenue palazzo (647 Fifth Avenue, near 52nd Street)—home to the unapologetically flamboyant Istante, Versus, and Couture collections—with a VIP garden café on the roof.

Purveyor of the attitude of no attitude **Prada** opens its biggest store yet late next month at 70th and Madison. And Miuccia fever spreads to Barneys uptown, which is establishing permanent men's and women's Prada boutiques right around now. A few blocks downtown, nuovo-traditional Italian textile-maker **Etro** makes an ambitious bid for stateside success. Its first U.S. boutique is a four-story emporium at 720 Madison, near 64th Street.

Just after Etro's debut on the twelfth of this month is countryman **Valentino**'s big fête at Le Colonial the week after next for his new boutique. The fastidious craftsman trades the sepulchral chambers of his 69th Street digs for a corner boutique on 65th Street with a Bertolucci feel: 747 Madison boasts giraffe-size windows, an outdoor-courtyard garden, and double-height ceilings. A few blocks down, **Les Copains** (807 Madison Avenue, near 68th Street), due to open in mid-September, has highly touted maxi coats and au courant three-quarter cardigans.

Bridge-helmsman **Kenar** (755 Madison Avenue, near 65th Street) opens its seventh New York installment in early October as well, hawking those wearable, low-budget designs with a touch of sass and eager-to-please prices. Another bridgey designer, **Episode,** opens a flagship with a retractable runway for spontaneous fashion happenings—it'll live long and prosper in the Revlon Building (625 Madison, near 59th Street), right underneath Ethiopian bridal designer **Amsale Aberra**'s second-floor boutique, debuting September 20 with an additional line of eveningwear. Farther east, thoroughly salable **Morgan De Toi**'s first U.S. boutique of hipster chic (1024 Third Avenue, near 61st Street) should come on like gangbusters in late October.

Earlier this summer, Parisian furrier **Revillon** made its New York debut at 717 Fifth Avenue (near 56th Street), unveiling his new collection of decorous suits, needle-thin pants, and unexpectedly hip raincoats (and some furs too). **Coach** will also add a new line: The leather purveyor has renovated its woody duplex at 63rd Street and Madison to make room for men's apparel with the staying power of a good briefcase.

Speaking of fur, in this case of the fake variety, the French boutique **La Maison de la Fausse Fourrure** opens its first American store at 1045 Madison Avenue this month. La Maison pitches itself as the place to go for everything furry that is fake, and it underestimates not: Kleenex-box covers, lampshades, slippers, pillows, eyeglasses cases, and picture frames all come in multiple hues and textures of fake furriness.

Paws will not go untended, either. The ritzy Italian shoe store **Via Spiga** (765 Madison Avenue, near 66th Street) brings its first boutique to the States—crammed with luxury *scarpe.* With its stone, bleached-wood, and pale-leather surroundings and its multilingual staff, the store will be fully of a piece with the Euroscape of Mad Ave.

Photograph by Nina Schultz. Styling by Jennifer Elster for Art Dept.; makeup by Honey Twig for Atlantis; hair by Dennis Lani for Atlantis; model: Carmen Hawk for DNA.

10021. A fellow Italian, **Salvatore Ferragamo** (661 Fifth Avenue, between 52nd and 53rd Streets), opens a store nearby—it will be the largest in his worldwide empire. In case you break a heel on your way to the store, Ferragamo offers in-house repair. **Robert Clergerie** shuttles from 60th Street to a larger space between 61st and 62nd Streets on Madison Avenue, replicating the look of its Parisian counterpart. **J. M. Weston,** meanwhile, is downsizing, thumping from East 57th to 812 Madison Avenue (at 68th Street). The newly voguish yet ever-classical shoe merchant is promising a "more intimate shopping experience."

Antiques

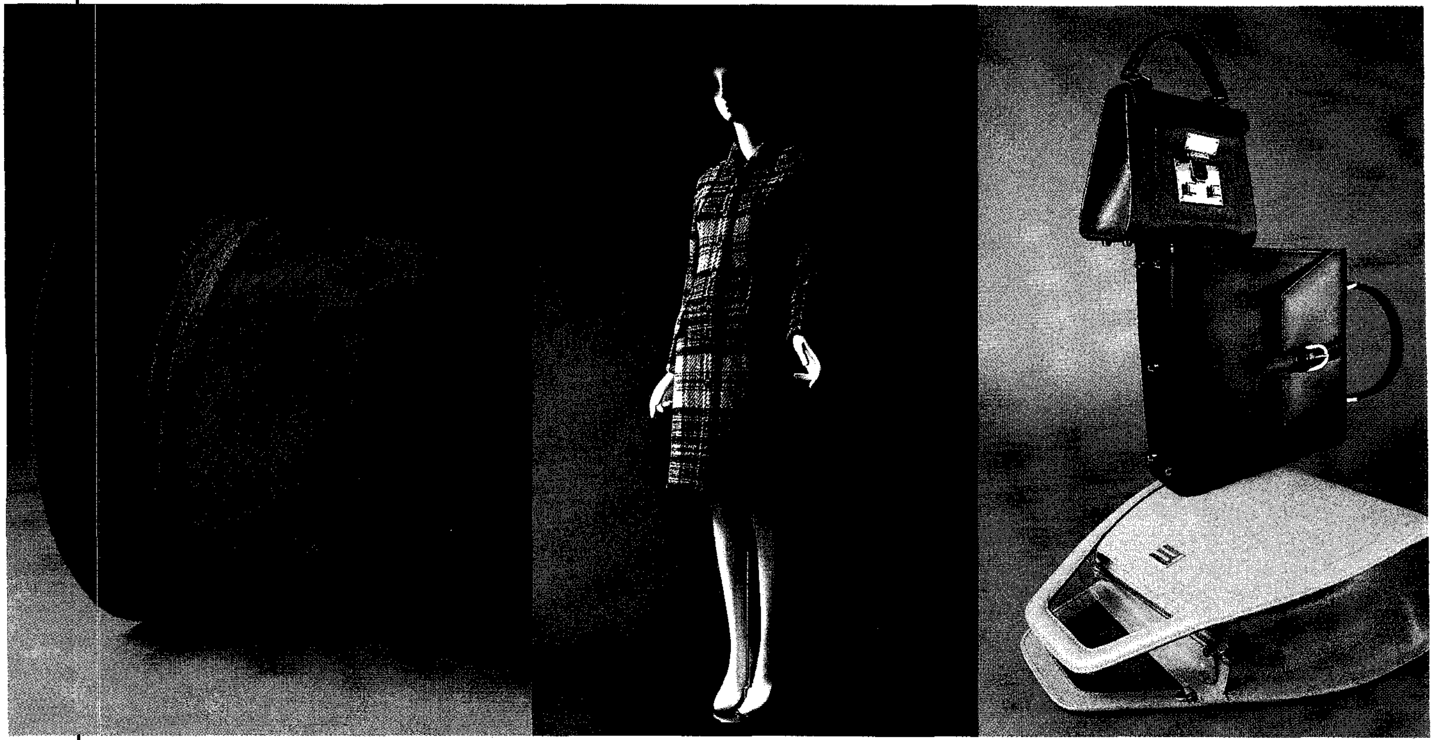
AFTER A SUMMER OF ROAMING CONNECTICUT and upstate, serious antiquarians tend to become New York–bound after Labor Day. The urban antiquing season kicks off with the colossal **New York Armory Antiques Show** from September 18 through 22 at the Seventh Regiment Armory (643 Park Avenue, at 67th Street; Wednesday 4–9 P.M., Thursday–Saturday noon–9 P.M., and Sunday noon–6 P.M.); a ten-spot buys access to a hundred dealers from style centers across the globe who will be showing blue-chip items like Tiffany lamps and Dutch porcelain.

Metropolitan Arts and Antiques (110 West 19th Street; noon–6 P.M. Friday through Sunday) hosts three less-upscale shows, beginning with the September 11 **Fine Book and Ephemera Auction** (for the auction only, enter at 123 West 18th Street entrance; previews run Friday to Tuesday, 10 A.M.–6 P.M.; auction at 1 P.M.), featuring 75 lots of signed and first-edition literature including an inscribed *For Whom the Bell Tolls* with original dust jacket. The following weekend, September 20–22, costumers from across the nation showcase witting and unwitting kitsch and couture from 1890 to 1940, including rarities like collectible Hawaiian shirts, at the **Vintage Fashion and Antique Textile Show.** The **20th-Century Design Show** (October 3–6) closes out Metropolitan's fall show schedule (auctions continue into the winter) with 40 booths of furniture and objects. You'll find Bauhaus, Arts and Crafts, and Pop.

On September 11 and 12, **Sotheby's** presents the estate sale of the late Robert Burbridge, inventor of the self-operated photo booth, featuring nineteenth-century furniture, porcelain, and paintings from his four mansions plus a 16,000-square-foot warehouse. The auction house jumps a couple centuries forward (and cachet points back) on November 7, when it peddles 250 futuristic Japanese toy robots from the fifties, including a particularly precious group with the rather ominous moniker "Gang of Five." Sotheby's gets back to basics the following week: On November 12, it will auction off 22 deaccessioned paintings from the Shelburne Museum in Vermont, including some by Degas and Manet collected by the Havemeyers, arguably the world's premier Impressionist collectors. And don't forget to pick up a ten-inch-tall soup tureen, estimated at $7.5 million, when Sotheby's auctions off George Ortiz's French Royal Silver collection on November 13.

The 69th Regiment Armory (68 Lexington Avenue, at 26th Street) goes elemental at the second annual **New York Tribal Antiques Show** (October 19, 11 A.M.–7 P.M.; October 20, noon–6 P.M.). Naïfs can learn what they're dropping ten grand on, thanks to the Museum for African Art's first-ever lecture series at the Armory, this one on indigenous antiques. In another marketing innovation, the **Arts of Pacific Asia Show** at the Armory (October 11–14) will include lectures on Chinese foot binding, costumes, and porcelain.

Other notable shows: The semiannual **Triple Pier Expo** (Piers 88, 90, and 92), the largest metropolitan antiques fair, will run for two weekends, November 16–17 and November 23–24, $10; farther uptown, 300 dealers strut their stuff at the **New York Coliseum Antiques Show** on October 12 and 13 at Columbus Circle, $10; the strictly vetted **International Fine Art and Antique Dealers Show** will be held at the Seventh Regiment Armory (643 Park Avenue, at 67th Street) October 11–17; and when you've bid adieu (you hope for the last time) to the ugliest piece of New York institutional architecture of the past century, hop over to **St. Ignatius Loyola Antiques Show** (Park Avenue and 84th Street), which holds its annual show of mainly affordable home stuff October 11–13. ONDINE COHANE AND VANESSA GRIGORIADIS



LEFT TO RIGHT: KELLY CHRISTY'S LILY-PAD HAT; THIS SEASON'S STREAMLINED COAT FROM VALENTINO; SNAPPY HANDBAGS FROM ETRO.

Photographs by Francesco Mosto. Styling by Loidian Cordero; mannequin from Pucci International

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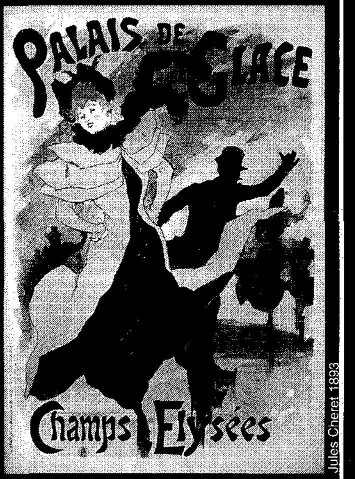

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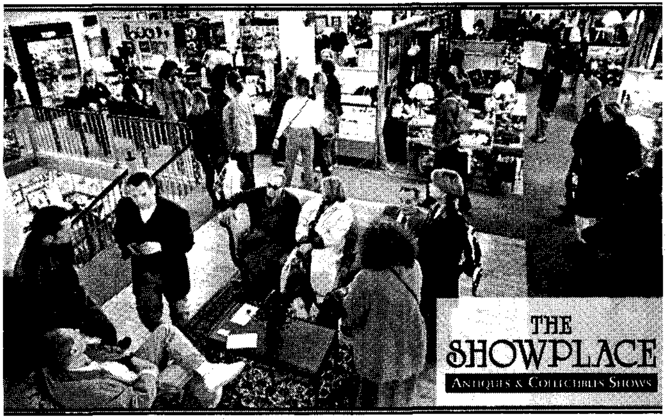

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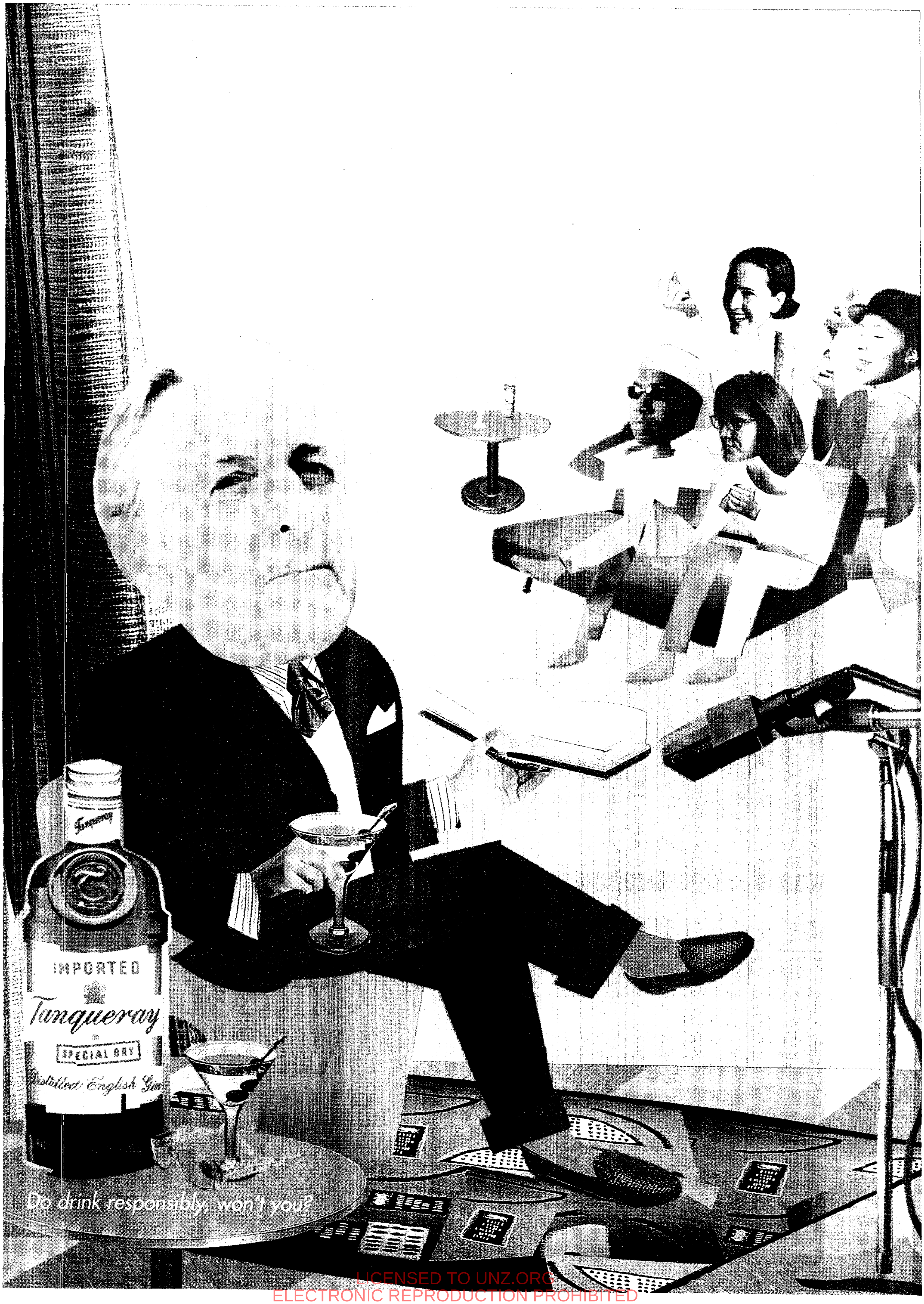
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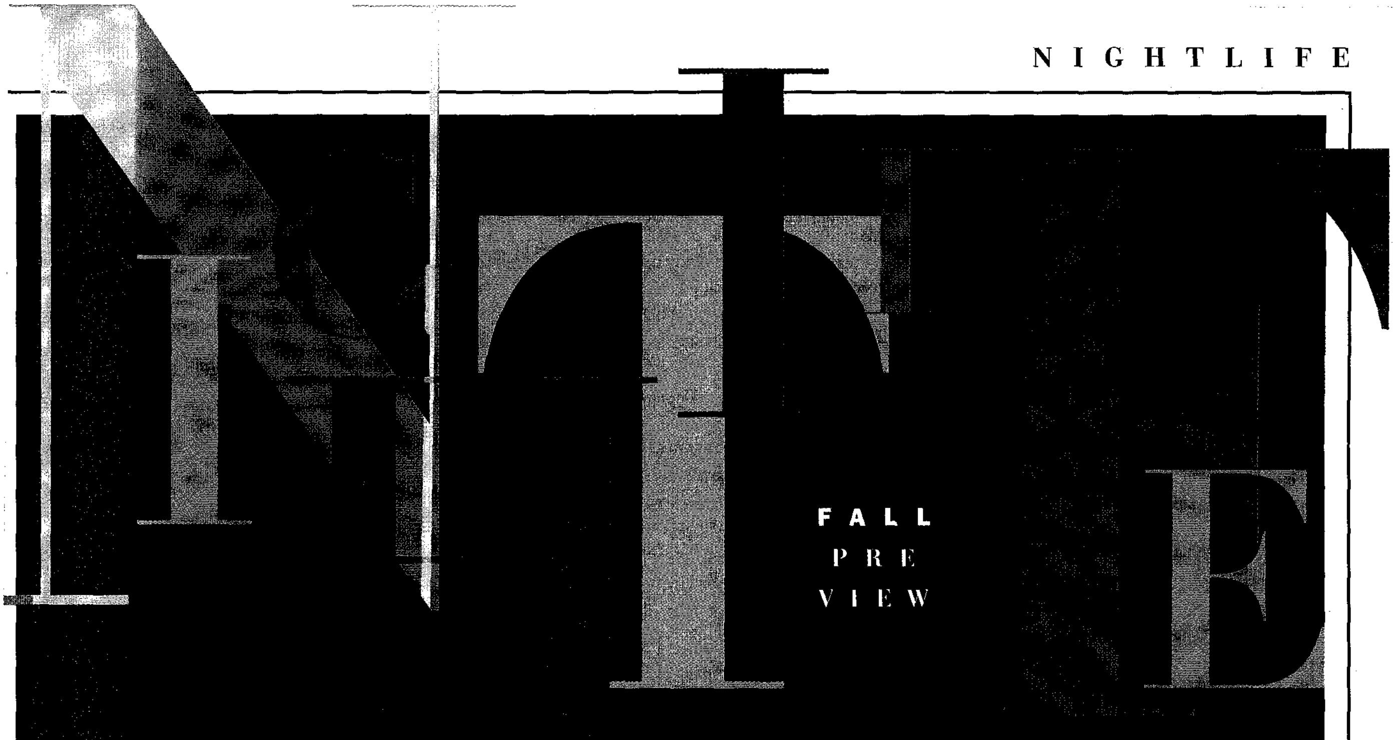


FALL

PREVIEW

SOUTH BEACH COMES TO SOHO, A FASHION FRACAS, AND PALLADIUM RULES AGAIN. NEW YORK NIGHT LIFE ISN'T DEAD, IT'S JUST (MORE) SOBER.

No More Horsing Around

IAN SCHRAGER, PHILIPPE STARCK, AND FORD model turned restaurateur Rande Gerber (the Schrager protégé behind Morgans Bar and the bi-coastal Whiskey Bars and Armani Cafes) are finally reopening the Paramount Hotel's legendary forties **Diamond Horseshoe** supper club. The 12,000-square-foot space, at 235 West 46th Street, will also contain a stage for live music, a screening room, and a dance floor that, they insist, won't permit D.J.'d music to escape into other parts of the club. But alas, no chunky showgirls à la Diamond Horseshoe's original incarnation, where a chorus line of 250-pound "Rosebuds"—named after then-owner and Broadway mogul Billy Rose—once performed breathtaking high kicks. *Opens December.*

Clubs

IN THE WAKE OF MAYOR GIULIANI'S BALLYhooed "quality of life" campaign and the Feds' crackdown on Peter Gatien's empire, it's surprising to learn that there's *anything* new at all in clubland this fall—and it's positively astounding that the man behind the biggest news is none other than Gatien himself. He's transplanting superstar D.J. Junior Vasquez and his fourteen-hour Saturday-night dance marathon from Tunnel to Palladium, which for that long-lame 14th Street club signals a return to its glory days. The party, named **Arena** ("Think of a circus arena," quips Vasquez), will attempt "a cross

DIAMOND JUBILEE: THE PARAMOUNT POLISHES AN OLD GEM.

Photograph by UPI/Corbis-Bettmann.

between the Garage and the Saint—high-tech gay, but straight-friendly," says the D.J. (well, as long as they're "really cool straight people, no spritzy-haired girls.") Warning for Aqua-Net enthusiasts: Arrive before midnight, since the new-and-improved Palladium (which will include a Dolce & Gabbana–designed lounge, a screening room, and a "Power Bar" serving MetRx shakes and other legal energy enhancers) plans to enforce a much snootier door policy than Tunnel ever did. Also unlike the currently shuttered Tunnel, Arena "won't have malicious security," says Vasquez. "There might be some light patting-down, but it'll be very friendly." *Opens September 14.*

The myth that clubbing is a kid's game has been shattered by the success of 41-year-old Jackie 60 creator Chi Chi Valenti, who, along with her D.J. husband, Johnny Dynell, has been overseeing consistently brilliant Tuesday-night events for six years now. The couple just bought the club—formerly called Barroom 432—at 432 West 14th Street, and after a monthlong face-lift will christen it **Mother** and celebrate with a grand-opening tribute to the musicals of Busby Berkeley. Jackie 60 and legendary Friday fun house Clit Club remain; new bashes include Thursday's Louis XIV–inspired The Dressing Room (providing free makeovers for transvestite wannabes), and Saturday's dress-code-enforced "cyberfetish" carnival, Click & Drag. *Opens September 10.*

A year without Wigstock is the nightlife equivalent of a year without a Santa Claus. But at the new **Lips** theme restaurant at 4 Bank Street, *every* night is Wigstock—it's the Hard Rock Cafe of drag. New York's most famous queens are all here, represented by intimate memorabilia and, soon, a Walk of Fame. One gender illusionist pegged the clubby décor as "*Pee-wee's Playhouse* meets Max Factor." How's the food? Absolutely fabulous, darling, but that's beside the point; Lips is all about makeup, feather boas, ersatz diamonds, good lighting, and, of course, wigs. One warning: The longest bathroom line in all of New York, possibly the world. *Opened August 9.*

LOOSE LIPS: A DRAG-QUEEN DISNEYLAND IN THE VILLAGE.

Bars

THE CITY'S LOVE AFFAIR WITH LOUNGES CONTINUES with **Belmont Lounge,** an unpretentiously designed watering hole at 117 East 15th Street that hopes to compete with Wax for the title "Aspiring Modern-Day Max's Kansas City" (both draw a good share of rock stars—the former has already seen the likes of Perry Farrell and Trent Reznor). And considering Belmont's proximity to Irving Plaza—just around the corner on 15th Street—it might win, despite the lack of surefire rocker bait: models. *Opened August 20.*

The South Beach power couple behind Miami's Groove Jet is launching **The Jet Lounge** at 286 Spring Street, a deliriously funky postmodern twist on seventies kitsch, with a series of fall parties for the likes of Nicole Miller, Next models (Courtney Love's agency), and troublesome "it" girl Bijou Phillips. The crowd they hope to draw into their candlelit, vinyl-walled interior is "a cross between Wax and Pravda with a little bit of Frederick's restaurant mixed in," says their publicist. Which means? "Trendy and chic, but older—and not druggy." *Opened August 20.*

JUNIOR MINT: NEW YORK'S LEGENDARY D.J. PACKS UP FOR THE PALLADIUM.

Downstairs from his Union Square restaurant, Blue Water Grill, at 31 Union Square West, owner Stephen Hanson will open a no-cover, mahogany-walled jazz haunt, where you can suck down juicy oysters while hearing top local talent like Roy Hargrove and Jacky Terrasson. *Opens September 21.*

Parties

MoMA CELEBRATES 66-YEAR-OLD JASPER Johns's first retrospective in two decades with a party featuring 500 of the art world's biggest big shots. Among those expected: Johns's longtime dealer, Leo Castelli; cohort Robert Rauschenberg; and longtime groupie—who knew?—Michael Crichton. *October 15.*

The singular party-mania of New York's Fashion Week (October 27–November 1) barely fits into seven days: Aside from the mad, celebrity-mobbed shows in Bryant Park, this year's highlight is the Battle of the Italian Designers: In one corner, **Gianni Versace,** whose gorgeous new five-floor flagship opened last week on Fifth Avenue, hosts an open-house party on October 26 that's likely to attract every major fashion figure in the world—as well as Versace models like Lisa Marie Presley and Jon Bon Jovi. In the other corner, **Miuccia Prada,** who unveils her own megaboutique on Madison Avenue the last week in October, presides over a presumably equally star-studded bash. **Giorgio Armani,** who is opening not one but *two* major shops (one Giorgio, one Emporio) on Madison Avenue, wisely beats them to the punch with a soiree at the 69th Regiment Armory on September 12 in celebration of his grand—and we do mean *grand*—openings.

The fashion-magazine equivalent of the Italian-designer catfight happens at the Metropolitan Museum's 1996 **Costume Institute Gala**—on the surface, a splashy tribute

Photographs: top, Carl Saytor; bottom, Andrew Goldber

to the House of Dior. Earlier this summer, a scandalous case of ego-bruising occurred when it was announced that *Harper's Bazaar* editor-in-chief Liz Tilberis would replace—ouch!—*Vogue's* Anna Wintour as a co-chair of the annual event. The upper-crust crowd will of course pretend to focus their attention on the fiftieth anniversary of "New Look" pioneer Christian Dior, but they'll actually be buzzing about the looks Liz and Anna exchange throughout the evening. *December 9.*

The theme of this year's *X-Files*–influenced 1996 **MTV Video Music Awards** ceremony (at Radio City Music Hall, with a post-show party to follow at Bryant Park) is "the supernatural," even though Michael Jackson won't be performing. Dennis Miller is hosting, and nominee-performers include (predictably) Hootie, Alanis, and the Fugees. Hardass Olympic coach Bela Karolyi makes a special guest appearance—maybe he'll teach Alanis to back-flip as well as her body double does in the acrobatic "You Learn" video. *September 4.*

Last year's debut presentation of the **VH1 Fashion Awards** made for perhaps the most hilariously dopey spectacle ever witnessed in the fashion world: supermodels fumbling their cue-card lines; the Fashion Victim Formerly Known as Prince singing about "pussy control"; correspondent Jeanne Beker randomly accosting celebrities and demanding to know, "Music! Fashion! What's the *connection*?"; and host Steven Weber, whose jokes fell nearly as fast as the beads of sweat off his forehead. Still, the fact that a cable network managed to unite the fashion industry's major players under one roof is no small feat. Will any of them bother to show up at the Theater at Madison Square Garden this year? Only David Bowie and Toni Braxton have signed on so far. *October 24.*

Benefits

ON THE EVE OF THE RELEASE OF *Surviving Picasso* (starring Anthony Hopkins), Merchant Ivory Productions celebrates its Oscar-grabbing partnership with a concert of Richard Robbins music (he scores their films) at Carnegie Hall. The evening's host is Goldie Hawn. A formal dinner follows, with all proceeds benefiting **AMFAR.** Vanessa Redgrave, Nell Carter, Jeanne Moreau, and Joanne Woodward will perform. *September 17.*

Studio 54 may be gone forever, but its Halston-bedecked spirit—albeit a cleaner, calmer, more sober version of it, lives on at the Chelsea Piers' **Disco Ball,** a benefit for the National Victims Center, organized by Sunny von Bulow's daughter Ala Isham. Mick Jagger and Jerry Hall are the party's co-chairs, and disco fever will be provided by none other than Gloria "I Will Survive" Gaynor. Silly for sure, but at least it's a break from that damn "Macarena" song. *September 20.*

JAMES PATRICK HERMAN

EAST SIDE STORY

Telling Tales Out of School

If there really are 8 million stories in the naked city, George Green wants to hear them all.

The scruffily handsome, 30-ish writer is the man behind the Moth Bar, a literary performance space that opens on Avenue B in November and aims to do for storytelling what the neighboring Nuyorican Café did for poetry reading.

A poet and novelist, Green knows the value of a good story. Hollywood paid him $1.5 million for the rights to his book, *The Juror,* which, he admits sadly, "became a cheesy movie with Demi Moore." His first book, *Caveman's Valentine,* was recently snapped up as a vehicle for Samuel L. Jackson.

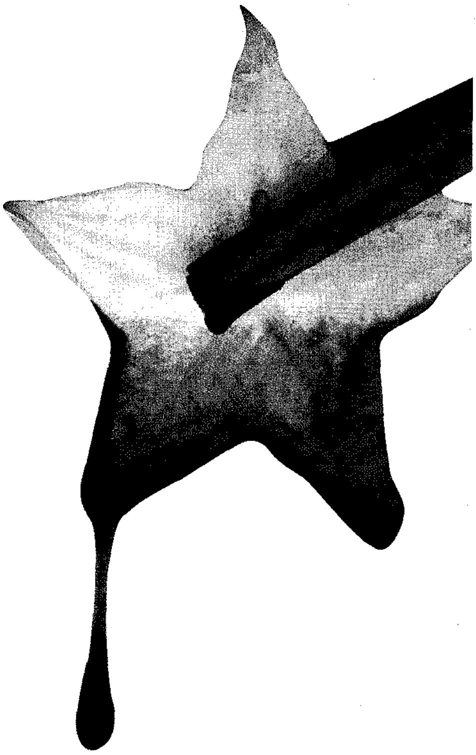
But while his newfound celebrity connections and friendships with Bret Easton Ellis and Scott Turow could help imbue his new venture with some helpful star power, the Georgia-born Green insists he's not interested. Instead, he envisions old Russian ballerinas reminiscing about Nijinsky, retired cops deconstructing Gotti, and a running series on sadistic landlords. A typical evening will feature love stories, ghost stories, date/cab-ride-from-hell stories: "We're going to encourage the telling, not reading, of stories," he says. "But obviously, if Saul Bellow wants to read, that's okay."

Though the Moth will start off solely as a performance salon, come February the airy two-level space will also house a restaurant and a café. But Green is careful to distance himself from the cliquish downtown lit-pack that hovers around other East Village haunts like KGB and Limbo. "We're making an effort to keep from becoming a 'hip' place," he says, quite earnestly. "Those die, often very quickly. The one thing this city lacks is community. If you go to Wax or Spy, you'll have a good time, but you're not gonna talk about much else other than what people are wearing." J.P.H.

AT GEORGE GREEN'S MOTH BAR, TALK IS ANYTHING BUT CHEAP.

Photograph by Simon Obarzanek; grooming by Annabel Barton.

NEW YORK MAGAZINE 5th Annual Holiday Entertaining Fair



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BOOKS

FALL PREVIEW

‘TITANIC’ RAISED, PROFESSORS THROW OFF THEIR JARGON SHACKLES, ROCK STAR MARRIES COMPUTER, HARVARD MEN INSECURE, AND OTHER LITERARY NEWS

Looking Backward

BY ALEXANDRA LANGE

THERE IS A STRIKING SELF-CONSCIOUSNESS to Claire Bloom’s new memoir, *Leaving a Doll’s House*. Not the self-consciousness of the shy, for Bloom is, after all, an actress, and not exactly that of the non-writer, either. It’s the cringe that comes from looking over your shoulder, waiting for the next blow.

Bloom has told her story before, in *Limelight and After:* feckless father, stardom at 21 as Chaplin’s protégée, passionate mistress to Richard Burton. But this new account is something different. In *Leaving a Doll’s House* (Little, Brown, October), her life is divided into lopsided halves: before and after she met Philip Roth. If you have heard anything about the book, it is almost impossible to keep yourself from skimming to get to the memoir’s raison d’être—a harrowing account of eighteen years of off-and-on domestic misery to rival anything in Ibsen.

This is a revenge memoir, full stop. Philip Roth asked Bloom to kick her 18-year-old daughter out of the house, and she did. Philip Roth wrote a novel (*Deception*) about a self-hating British Jewish wife and the girls he seduced behind her back, and she accepted it as fiction.

MEMOIRIST CLAIRE BLOOM BEATS PHILIP ROTH AT HIS OWN GAME.

Photograph by Norman Jean Roy/Edge.

Philip Roth made her sign a prenuptial agreement, "a document glaring in its absence of any provision for me should Philip decide, for any reason whatsoever, to seek a divorce," and she still married him. Throughout, Bloom attempts to explain her own behavior, squarely admitting weakness: "If I was willing to jettison my own daughter in this manner, what could I ever deny him?" But she can't quite succeed. "I was unable to oppose him," she says simply. The reader is both perplexed and preoccupied with Bloom's years of passivity, as is Bloom herself.

It is right after Bloom banishes her daughter that she gets the part of Lady Marchmain in *Brideshead Revisited,* a part you might say she continues to play in life. Lady Marchmain devotes her energies to being wronged, enveloping her children in a generation of guilt. But at least she gets the castle—Bloom doesn't even get the late-twentieth-century equivalent, an apartment on the Upper West Side. In the modern relationship train wreck, titles and priests have become prenups and psychiatrists.

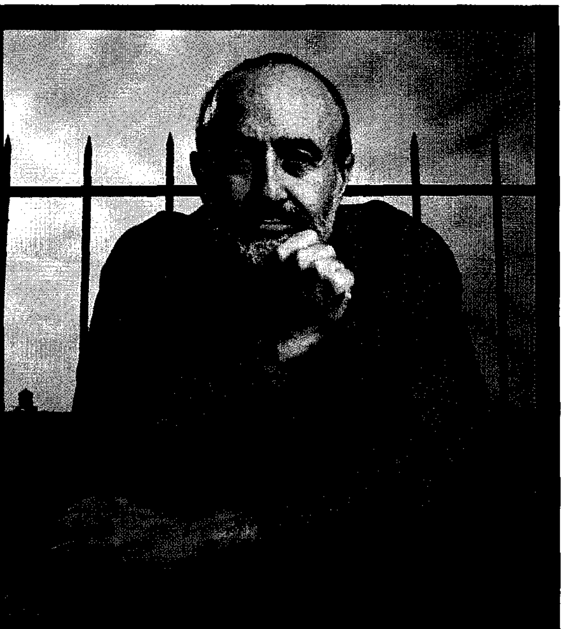
This is all, as Bloom admits, "fertile Philip Roth territory." If she lacks enough of a writer's touch to make their relationship her own literary property, the mass of domestic data—the frantic journal entries, correspondence with lawyers, word-for-word encounters with psychiatrists, all offered as proof of her version of events—has an undeniable fascination. She's laid it all on the table, but without a writer's professional cruelty: without the self-analysis, or venom, that someone like Roth, for instance, might bring.

Bloom has duly offered up self-lacerating material before, for the novelist himself, who drew her out while he was working on *The Ghost Writer.* "Wearing the mask of Hope Lanoff, the writer's wife, I savored each moment," she comments. "Although we both laughed at the self-evident truths in my diatribe, Philip must have recognized their validity: They appear almost verbatim in the book."

As Roth's words appear verbatim in Bloom's book. Here, she is in charge, however briefly, of the character known as Philip Roth. In a breakup between two unfamous people, everyone wants the last word. Why should the famous be any different?

CRITIC'S PICK

Brodkey's Morbid Curiosity



HAROLD BRODKEY: GREAT LAST WORDS.

Damaged, charming, neurotic, verbose, frighteningly ambitious, obsessed with his reputation, sexually omnivorous: Harold Brodkey was your garden-variety New Yorker. Diagnosed with AIDS, he saw the disease not only as a death sentence but as material. The procrastination that had been a hallmark of his literary career vanished as he produced *This Wild Darkness* (Holt, October), a remarkable record of the stilling of his mind. Exasperating as Brodkey often was (there are pages and pages here devoted to what he describes as his "irresistibility"; one person to whom he was irresistible was his stepfather, who molested him regularly, twice a day, for two years), there was simply no one better at getting the wispy impressions and anxieties and partial thoughts that make up most of our lives onto the page. Throughout the book, there is a tension between Brodkey's bleak prognosis and his manic, microscopic observations. Thoughts flow like luminous clouds over a darkening sky, so captivating that the book's deep sadness creeps up unnoticed.

JOHN HOMANS

PREVIEW

PUBLISHING-WORLD CONVENTIONAL WISDOM HAS had it that this fall is a bit thin out of strategic defensiveness—readers' attentions would be stretched thin, what with the conventions and the election in November. It looks to be a season of retrenchment: yet another bumper crop of interesting memoirs and quasi-academic pop-cultural excavations, a few novels that are well worth reading, but no epoch-making, *Infinite Jest*–like literary sensations, no Martin Amis–as–rock-star book tours. And come to think of it, that doesn't necessarily sound so bad. Herewith a few high (and low) lights.

In **The Tailor of Panama** (Knopf, October), spymaster John le Carré has found a new raconteur and, ahem, alter ego. Harry Pendel, haberdasher to Panama's old-style regime, finds that his gift of gab, honed over years of measuring the inseams of powerful men, can be put to use for the empire. What follows is a shaggy-dog tale of British spies, Zonian politics, and lightweight alpaca. The plot is an expanded version of Pendel's morning commute, a carnival of low-lifes and luxury viewed from the front of a Land Rover: "Then back into the fray, the frustrated shriek of police sirens, the grunt and grind of bulldozers and power drills, all the mindless hooting, farting, and protesting of a third world tropical city that can't wait to choke itself to death, back to the beggars and cripples and the sellers of hand towels. . . . " The tailor-as-hero provides an endless string of spy metaphors and bad puns—master of disguise, weaving a plot, rotating the suits—but it works because Le Carré never lets the narrative pause long enough to wrinkle.

There's something quintessentially Northern California about Mona Simpson's **A Regular Guy** (Knopf, October). Former hippies driving high-end cars, wildflower cakes and all-vegetable diets, jeans and velvet coats, all living side by side in the fictional town of Alta. Simpson here tells another tale of family dysfunction, paralleling it with the expansion and explosion of the nominal patriarch's biotechnology company. Nominal because Tom Owens, the "guy" of the title, does little to maintain his paternal role: It's the women waiting for handouts of affection and cash that make him king.

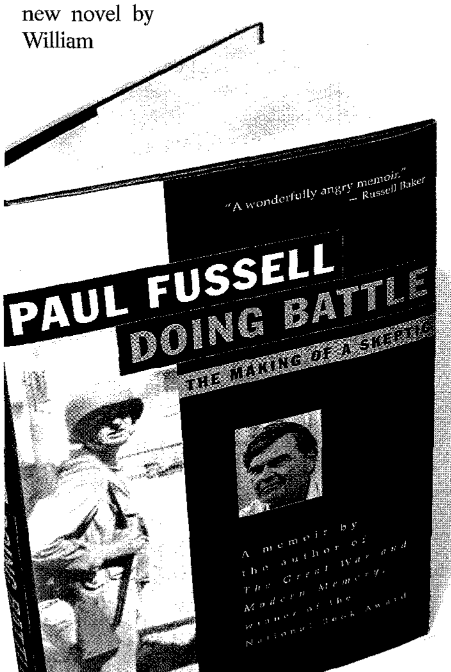
Where Bob Dole transmuted his World War II bitterness into seething, inarticulate ambition, Paul Fussell nourished his own on a diet of Mencken and Samuel Johnson, and it blossomed into a career as cheerful conservative debunker of the myth of the good war. Fussell's new memoir, **Doing Battle** (Little, Brown, October), is his best book in a while, a wry, lucid, satisfying work, very much bringing to mind Tobias Wolff's *In Pharoah's Army*.

The Enchantment of Lily Dahl, by Siri

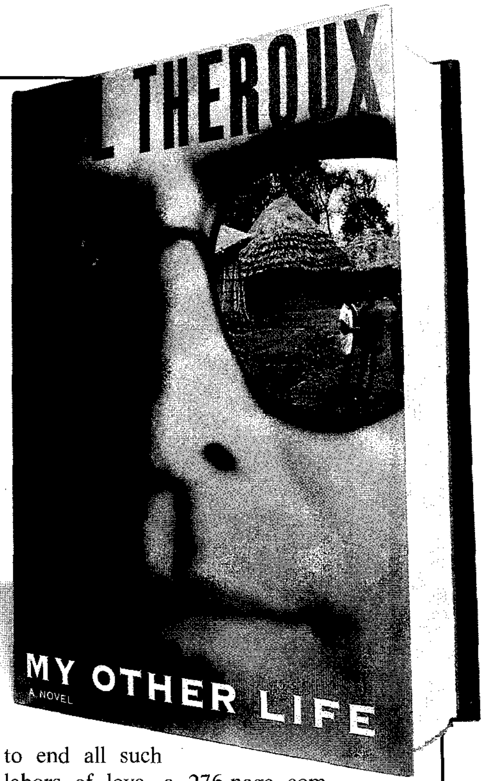
Photograph by James Hamilton/Sygm

Hustvedt (Holt, September), may be the first-ever De Saussurian mystery. Telling you why would ruin the denouement, but the midwestern magical realism is the least of the novel's charms. Lily Dahl herself is a 19-year-old with some unusual preoccupations: "Lily told Hank not to come that night. When she heard the disappointment in his voice, she felt bad, but *Some Like It Hot* was on TV that night, and she wanted to watch Marilyn alone." The small-town tropes are all there (the A.M. rush at the Ideal Cafe, the local rep production of Shakespeare, a pair of hermetic junk-collecting brothers), but Hustvedt introduces a few rarities (a New York painter whose works you'd like to see, a fragile, stylish old lady whose memoir you'd like to read, a subtle sex scene). You must accept that Lily is beautiful, unnaturally colorful for the sleepy sepia town, and that incidents in her life appear in full-color bursts. It's not the mystery that is enchanting, but the girl.

A rusted Lexus up on blocks? This must be the future. **Idoru** (Putnam, September), the new novel by William Gibson, goofy, self-effacing prophet of the digital age, involves a computer-generated Japanese pop singer (*Idoru* is a Japanization of *idol*), a rock star who wants to marry her (or maybe "it"; how do you refer to a computer-generated entity?), a fan somewhat unfortunately nicknamed Chia Pet, and a Robert Stone–type world-weary anti-hero with an instinct for divining "nodes" in the torrential flow of data. As in *Neuromancer* (and, for that matter, Kubrick's *2001*), all are slouching toward a grand, cloudy, techno-human rebirth. While the shock of the new isn't as bracing here as in Gibson's earlier book, that may be because the world has been rapidly conforming itself to his vision.


"A wonderfully angry memoir."
— Russell Baker
PAUL FUSSELL
DOING BATTLE
THE MAKING OF A SKEPTIC
A memoir by the author of The Great War and Modern Memory, winner of the National Book Award

WW II VET FUSSELL: GOOD WAR, HIS FOOT.



THEROUX'S IMAGINARY MEMOIR: REALITY DOESN'T BITE.

Down With the Old Canoe (Norton, September) is not a folksy compendium of camp songs but rather "a cultural history of the *Titanic* disaster." This is history over easy, written like a skim through the nation's papers in the weeks after the crash. In Harvard historian Steven Biel's hands, next summer's blockbuster (wasn't that *Waterworld*?) turns into a referendum on 1912 racial politics, sexual personae, and class warfare. A St. Louis man of the day: " 'I suggest, henceforth, when a woman talks women's rights, she be answered with the word *Titanic,* nothing more—just *Titanic.'* " Little did we know that the rallying cry "Women and children first" could be used to set the suffrage movement back twenty years. Much of the minutiae is fascinating, but Biel trips up in his abbreviated analysis of the *Titanic*'s modern meaning: Is the wreck, as he says "a facile, all-purpose stand-in for incompetence . . . " or the disaster that launched a thousand disaster movies?

"There is not a single solitary job in the world that is as good as the one I have at this moment," Jimmy Breslin announces characteristically in his memoir **I Want to Thank My Brain for Remembering Me** (Little, Brown, September). He is one of those lucky and gifted people who propose no distinction between work and life, which makes his inventory of the latter (occasioned by his doctor's discovery of an aneurysm in his brain) more exhilarating than many late-middle-age looks back. It's wonderfully meditative and, in the best New Yorky sense, parochial—as in, "I am married to Ronnie M. Eldridge for thirteen years."

Bill Clinton's signing of the welfare bill signified that the pendulum had reached its farthest point away from the old, Great Society, "root cause" interpretation of inner-city problems. Pendulums, however, have a way of swinging back, and if this one does, William Julius Wilson's book **When Work Disappears** (Knopf, September) will add momentum. The new star of Henry Louis Gates's African American Studies department at Harvard writes with refreshing bluntness about the intersection of race and poverty, against a backdrop of the disappearance of manufacturing jobs in cities all over the country. The interviews and fieldwork are fascinating, and it ends with an open-eyed, well-grounded argument for an activist public policy as well as specific prescriptions that would work nicely for, say, a Democratic administration's second-term agenda.

Dedicated to "My Mom and Dad, who never made me throw anything away," **Batman Collected** (Bulfinch, November) is a fanatic's dream. The talented graphic designer Chip Kidd has created the coffee-table book to end all such labors of love, a 276-page compilation of Batman memorabilia: pillow cases, Warhol paintings, hand-puppets, Halloween costumes, combs. Organized, for the proper mock-scholarly tone, with museum-quality dates, materials, size labels, Geoff Spear's photographs make even the bubble-gum wrappers look like they are worth a million bucks. Kidd has written a decade-by-decade history, but it's really more fun to read the artifacts. You never knew so much cultural information could be included on the back of a decoder wheel.

Could it be that Michael Lind's writing room is a literary Kostabi World, manned by graduate students at word processors, turning out works in the style of the master? The output is astonishing, as is, at times, his political writing. But **Powertown** (HarperCollins, September), his new fictional tableau of modern Washington, has a by-the-

WILLIAM GIBSON: STILL INVENTING OUR FUTURE.

Photographs: top, Wayne Simpson; Steve Wisbauer; Anton Corbijn.

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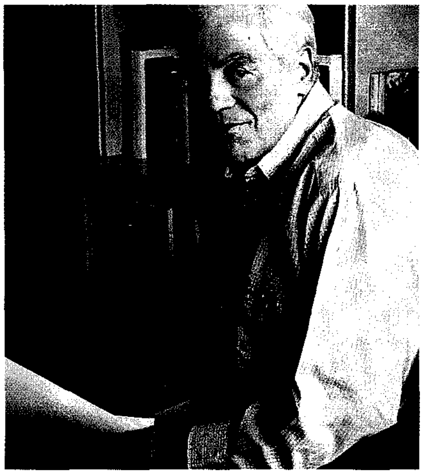


BRESLIN: A BRAIN ANEURYSM WAS HIS MADELEINE.

numbers feel and more than a few sentences that Jackie Collins could have written—*penned*, that is. Next up for Lind: an epic poem about the Alamo. Seriously.

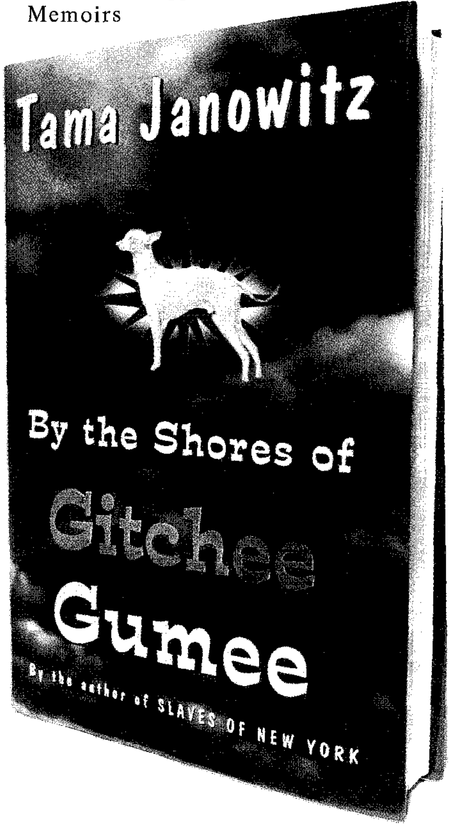
Why bring back the picaresque? (And isn't white-trash media very two years ago?) Tama Janowitz has reverted to this earlier, folksier form for her return to fiction. Rather than finding a deconstruction of the nineties demimonde (see *Obscene Bodies*), in **By the Shores of Gitchee Gumee** (Crown, September) we get a trailer-park family—nymphomaniac mom and five children by five apocryphal fathers, eking out a high-additive existence through sex, shoplifting, and dumb good looks. An example of the level of humor: Mouths are referred to throughout as "coral seas." Of course, the whole family decides to go to Hollywood, with a brief, geographically challenged detour to Florida, but not before sinking their trailer, evading the law, and propositioning every man in sight. This is meant to be fun. It's not.

The title of **Manhood at Harvard** (Norton, September) will inevitably provoke knee-jerk annoyance in many quarters—*not those guys again!*—but it's meant ironically. Amherst professor Kim Townsend is concerned primarily with the insecurities that accompany the gallingly self-confident façade. Townsend's focus is the late nineteenth century, when dreamy theologians were being supplanted by vigorous football-playing empire builders, with William James as the signal transitional figure. It's an interesting exploration, and, though it occasionally drifts off course, like a Harvard Man, it never lets on that it has lost its way.

Obscene Bodies (HarperCollins, September) is the art-world *roman à clef* you've been hearing about, complete with eighties star painters, nubile multi-lingual art appraisers, and of-the-moment downtown boîtes. Author Kim Benabib gets the details right—any book-party habitué will recognize the behavior patterns of Benabib's well-dressed twentysomethings, but not their homes. Real-estate fantasy occupies a central place in the novel, and Benabib often drops the plot to take us on loft tours. This is the movie version of New York media life, where a rent-controlled Gramercy Park one-bedroom can be exchanged for a SoHo loft, plus glamorous girlfriend. It doesn't really matter that the prose is so precious that Benabib tries to wrest poignance from an unaesthetically eaten dish of crème brûlée: "I was too caught up in my test of will with the King of the Banquette to keep mine from shattering crudely." Restaurant trauma, *c'est nous.*

In **My Other Life** (Houghton Mifflin, September), a novel by Paul Theroux, the name remains the same; only the facts have been—slightly—changed to protect the innocent. The Paul Theroux he imagines has many of the same predilections and prejudices as the one with whom we've long been familiar, notably a droll, English-style misanthropy and a visceral contempt for the unintelligent that Theroux developed as a boy literato among townies in Medford, Massachusetts. While *My Other Life* features the usual complement of crisply drawn scenes and trenchant, biting observations, interlarded with a few nice bits of quasi-magic, the experience of reading it involves a persistent, low-level anxiety. One wants to know what's true and what isn't, but, unfortunately for us, the imaginary memoir, as Theroux calls it, is a genre that only its author can fully appreciate.

Memoirs



JUST WHEN YOU THOUGHT IT WAS SAFE TO GO BACK IN THE BOOKSTORES . . . TAMA!

Photographs: top, Jerry Bauer; bottom, Wayne Simpson.

"R" Us these days, but Frank McCourt's **Angela's Ashes** (Scribner, September) is worth paying attention to, even if your recent reading list is making you feel like a busy psychiatrist. McCourt's father drank away the dole money, and McCourt was mercilessly taunted by his schoolmates, yet he and his brothers survived, even prospered, on an unsteady diet of bread, sugar, and Irish drinking songs. The children are prematurely aged by the damp of the river Shannon, the adults all locked into a Catholic rigidity so tight that every conversation becomes an interrogation. The scenes at school are particularly effective, eerily reproducing the queasy don't-call-on-me paranoia of third grade on the page:

MONA SIMPSON—BARD OF THE DYSFUNCTIONAL FAMILY.

"I'm sure you did, Clohessy. I see the lie festering in your teeth. What do I see, boys?

The lie, sir.

And what is the lie doing, boys?

Festering, sir.

Where, boys, where?

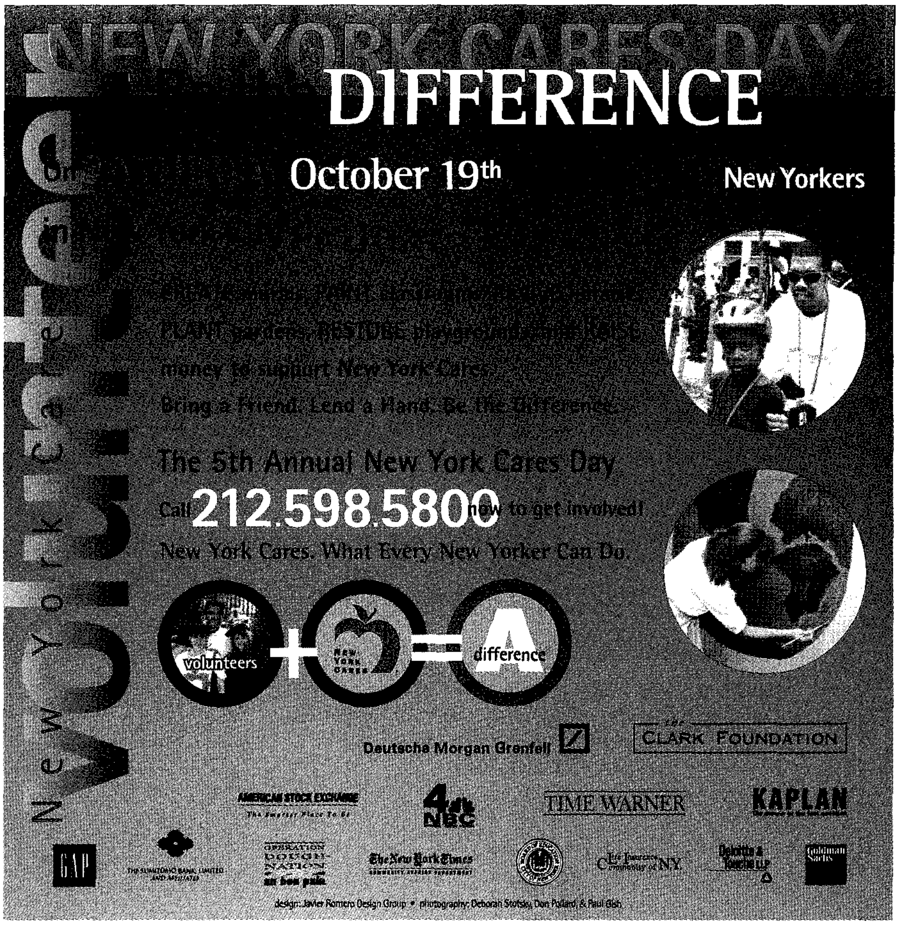
In his teeth, sir."

And so on, James Joyce–*vérité* fashion.

In the past several years, professors have been coming down from the ivory tower in droves to get a piece of the pop-culture pie. Make Richard Klein's piece an extra-big one. On the heels of the surprise success of *Cigarettes Are Sublime*, he's written **Eat Fat** (Pantheon, October), an obsessive, richly researched polemic on the glories of corpulence. Plump nonsmokers say what you will, but Klein this time wallows in a more problematic obsession. While smoking, in addition to ashtray-kissing grossness, conjures images of Paris cafés and postcoital relaxation, fat inevitably summons the all-American, Cheetos-eating couch potato. Could Rubens have been wrong?

JOHN HOMANS, ALEXANDRA LANGE, LINDA HALL

Photograph by Gasper Tringale.



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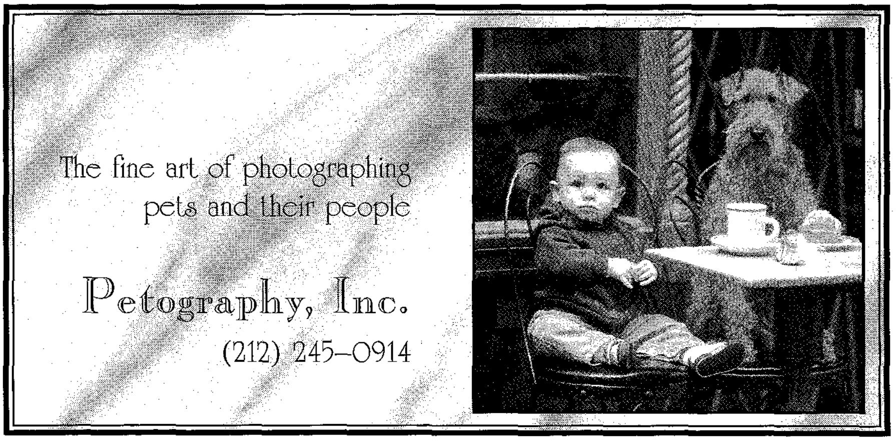

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Who Is the Best Restaurateur in America?

Drew Nieporent

AS SEEN IN The New York Times Magazine, MARCH 10, 1996

Who Is the Best Restaurateur in America?

Drew Nieporent

put hamachi with jalapeños in a birch forest at Nobu
and mixed phyllo-wrapped sardines with belly dancers at Layla.
With six restaurants and counting, he has redefined
the art of dinner as theater.

by Arthur Lubow

Entering TriBakery, his first stop of the day, Drew Nieporent pauses to shift the wicker baskets of the biggest loaves of bread to the top shelf, where they're easier for the customers to grab. He asks the cashier to push a tray of lemon squares to the front of display case (easier for the customers to see) and points out that the pastries are to end in one part of the case, sparse in another. A few words with the manager, then, snatching a croissant on the way out, he walks next door to TriBeCa Grill, highest-volume restaurant, where he picks up a sheet of telephone messages. Although he is the head of a restaurant empire that does nearly $30 million a year in business, Nieporent has yet to hire a secretary. He checks calls (most are from friends or friends of friends, hoping for a table at one of his restaurants), then studies the reservations list. Celebrities, friends, regular customers, food professionals: all will require some acknowledgment — a little schmooze from the owner himself, a little something from the kitchen or both.

At night the small skylight room at the back of TriBeCa Grill accommodates diners, but during the less-busy lunch period it serves as Nieporent's makeshift office. From here he can develop strategies for his expanding restaurant domain. Five of the six restaurants that he co-owns are within a five-minute walk of TriBeCa Grill. (The sixth, Rubicon, is in San Francisco.) There is Montrachet, his maiden venture, a French restaurant that is going strong in its 11th year; Nobu, an innovative Japa restaurant that is, at this moment, the hard reservation to score in New York; Layla, the Mid Eastern place that is Nieporent's newest entry, TriBakery, a lunch spot and bakery. TriBeCa G serves as Nieporent's headquarters because, as largest restaurant, it allows him a little space spread out. It's his symbolic base as well. When opened TriBeCa Grill in 1990 with Robert De Ni as his high-profile partner (and 22 other investor many of them in the movie business), Niepore arrived on the New York restaurant scene. TriBeC Grill introduced the Nieporent custom blend: pro fessional service, dependable food, sharp-focuse restaurant identity and high-octane glitz.

In the skylight room today, Nieporent ha scheduled a noon meeting with David Rockwell the interior designer whose credits (besides Plane Hollywood) include Nobu. When he opened TriBeCa Grill, Nieporent was too rushed to care that it was ugly. Now he has decided it could use a brush-up by Rockwell.

At the center of TriBeCa Grill is an enormous mahogany bar, which Nieporent bought at auction for $7,500 and then spent $45,000 restoring. "It was in splinters," he says — the heritage is what he was after. The bar once dominated Maxwell's Plum, which was the trendiest restaurant in New York in the late 1960's. "There is a certain continuity of experience there," acknowledges Warner LeRoy, who founded Maxwell's and now owns Tavern on the Green. For Nieporent, the legacy was personal. After he graduated from Cornell University, his first full-time job was conveying food from the back of the house to the front (that is, from the kitchen to the dining room) at Maxwell's Plum.

Rockwell has no designs on the Maxwell's bar. In the main room, he is simply recovering the banquettes, repainting the green wood trim maroon and hanging seven Mission-style chandeliers of oxidized bronze with glass inlays. "If it ain't broke," Nieporent says, "don't fix it." Rockwell has more ambitious plans for another site — Minton's Playhouse in Harlem. At Minton's, Nieporent hopes to restore the playhouse, which was a hallowed jazz club half a century ago, and to convert the vacant dry cleaner next door into a restaurant, but that project is on hold until he can find some minority investors. (He doesn't want to be seen as an outsider.) In the more immediate future, Nieporent would like Rockwell to design a stylish noodle shop adjacent to Nobu, where an empty gallery now sits. He already has a name for the joint: Nobu's Noodles. "We're turning away 200 people a day at Nobu," he explains. The project is a little delicate because Nobuyuki Matsuhisa — the Los Angeles-based chef and Nieporent's partner — hasn't yet agreed to it. "We have to defer to Nobu in terms of the back of the house and the menu," Nieporent says, "but we're goosing him a little." He is also fielding offers to open Nobus in London and Las Vegas.

THE DIVISION BETWEEN THE FRONT AND BACK of the house is the fault line of the restaurant business. Nieporent straddles it like a colossus which, when you

Arthur Lubow's most recent article for the Magazine was a profile of the figurative artist R. B. Kitaj.

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Come find out why. Why the New York Times Magazine called Drew Nieporent the Best Restaurateur in America. Why so many flock to Tribeca and San Francisco for a seat in one of his restaurants. And why people keep coming back.

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FALL PREVIEW

FROM SOUP TO NUTS: KEITH MCNALLY OPENS A BAKERY, ELI ZABAR IMPORTS A CHEF, BOBBY FLAY TRAVELS UPTOWN, AND TONY MAY HEADS DOWN

Some Like It Hot

BY CORBY KUMMER

"I'M CALLING IT DOMINGO BECAUSE PEOPLE pronounce Plá*ci*do the way you do," Josefina Howard tells me when I call to ask about the new Spanish restaurant she is opening in a Turtle Bay townhouse later this month. Named for the most outgoing of the Three Tenors, its instigator and chief investor, the restaurant was announced under the name Plácido; I've made the too-frequent mistake of putting the accent on the second syllable, when anyone who reads can see the stress mark on the first. And don't call Rosa Mexicano, her popular East Side restaurant, Rosa Mexic*ana,* or you're liable to make her snap, "The name means Mexican pink, not a Mexican rose. Colors are masculine in Spanish."

But you shouldn't mistake her bark for anything other than passion for her native Spain and her adopted Mexico. Howard is an artist both at heart and in practice, with a trained eye for beauty—the kitchen and living room of her East 57th Street apartment, just down the block from Rosa Mexicano, are hung with photographs she has taken of Mexican markets and villages. An aptly pink picture of nearly a dozen pig's heads

ROSA MEXICANO'S JOSEFINA HOWARD LOOKS BACK TO HER ROOTS WITH DOMINGO.

Photograph by Bernd Auers.

hanging from meat hooks looks out over the thick, rustic wooden Mexican refectory table in her dining room.

So taken with her views of food and folk life is the Mexican Cultural Institute on East 41st Street that it has mounted an exhibition of Howard's photographs to coincide with Mexican Independence Day (the show opens on September 12, three days before Rosa's birthday). The images, in handmade frames painted in Mexican colors, are variously of cone-shaped piles of newly dried beans, carts set up to sell freshly made tacos, sun-beaten deserted streets in the backs of colonial towns—but not of people, since Howard thinks that's too intrusive. One way to discover the country's art—more elusive than its obvious folklore, she thinks—is by looking at how people live and eat.

In 30 years of living in Mexico, Howard had time to get beyond Mexican pastorale. When she opened her restaurant in 1984, she wanted to show New Yorkers that Mexico was more than colorful peasants and chicken chimichangas. At the time, nothing like real Mexican food, which is far subtler and gentler than what you find at Tex-Mex joints, was available in the city. Amazingly, as popular as Rosa Mexicano has become with the art-and-movie-and-theater crowd—Philippe de Montebello uses it as an extension of his dining room, Brad Pitt drops in with Gwyneth Paltrow—handmade Mexican cuisine of this quality is otherwise still quite difficult to find. Diana Kennedy, the notoriously hard-to-please doyenne and author of many books, including *The Art of Mexican Cooking,* says that Howard "helped New Yorkers understand" Mexican food and "brought them to the nearest thing" available north of the border. Howard's friend Plácido, who like Howard divides his heritage and heart between Spain and Mexico, says that he and his wife, Marta, "came to know and admire" Howard "because we love everything on her menu."

Now at Domingo, Howard is ready to perform the same culinary trick with Spain—something that's harder to do, for very personal reasons. As a child, Howard fled to France from Asturias, the rugged northwest region of Spain, which she still recalls as a blessed "cross between Switzerland and Ireland," with her mother, a beautiful and bohemian opera singer. Both her father, a liberal anti-Franco newspaper writer, and his mother, a conservative land-owning businesswoman suspected of hiding arms for Franco's forces in the local church, were assassinated by opposite sides during the Spanish Civil War. Howard's mother got singing gigs in France and continued her career in New York, where her daughter supported herself as an interior decorator.

Howard still can't bring herself to visit her grandmother's big square stone house, where she first learned to cook, although she has recently made many trips to Spain to scan and absorb the country's culinary essence. She'll proudly show pictures of the house, though, brought to her by a friend, and scold the current owners for hiding the beautiful rough-stone walls with stucco.

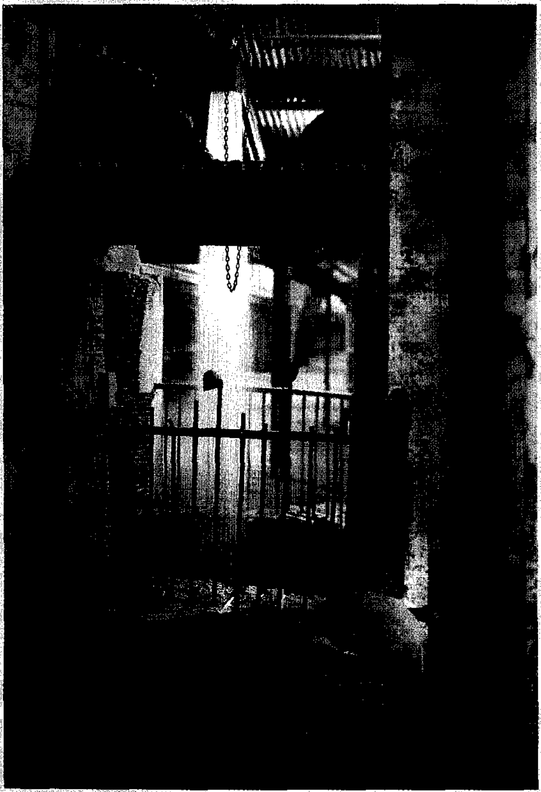
Even if she won't go back, Howard plans to serve at Domingo the Asturian dishes her grandmother taught her how to make. She'll re-create recipes from her memories of the food Spanish and Basque families living in France fed her and her mother during their trek to Cherbourg in 1940 to board one of the last ships leaving for New York. At home, on her dining table, she lays out snapshots of food she's testing for the restaurant, pausing to show a platter of long-cooked string beans simmered with sweet Spanish yellow onions (softer- and deeper-flavored than the clean and pungent white onions she uses for Mexican food) and sweet paprika (not hot pepper, which is used more seldom in Mexico than diners realize and almost never in Spain), mixed with beautiful boiled new potatoes. "It's from one of the houses that took us in," she says. "A bunch of us, not just my mother and me. I was watching and watching, and I think I remember this. It was delicious, and I intend to have it. Believe me, I could live on it." On the way to the boat, she had to.

MARKET FORCES

The Food Factory

The most exciting food news this season has nothing to do with reservations or wine lists. Around the Clock Center is bringing an industrial version of Seattle's Pike Place Market—an urbanized food court–cum–restaurant-supply warehouse—to Chelsea. Developer Irwin Cohen has lured local businesses—the Lobster Place, Grandma's Recipe Rugelach, Amy's Bread, Manhattan Fruit Exchange, and Ruthy's Cheesecake Bakery, among others—into the main concourse, an architecturally enhanced consolidation of eighteen buildings dating from the 1880s to 1930. Architect Jeff Vandeberg's "urban archeology" lends an excavated feel to the market, incorporating visual surprises like a buried railroad track and a spring-fed waterfall. Plate-glass windows allow patrons to look deep into work spaces, which means, says rugalach baker Herb Schon, that you have to be scrupulous about cleaning up. "This will be another great food showplace," he predicts. Although it is mostly dedicated to fulfilling wholesale orders from restaurants and caterers, ATC will also accommodate the public with such gourmet concessions as a sushi bar and Amy's bakery café. Late November. (75 Ninth Avenue, at 15th Street; 243-6005.)

R.R.



THE WATERFALL AT CHELSEA MARKET.

Photograph by Kenneth Chen.

THE BIG NEWS IN RESTAURANTS THIS YEAR IS ALL the restaurants that are no longer: the short-lived **American Renaissance** and the temporarily shuttered **Russian Tea Room, Bouley,** and **Le Cirque.** Of course, David and Sirio have us just where they want us, in a state of suspended salivation, until they reopen next year, in what we presume will be unsurpassed splendor. In their shadow, the forthcoming season seems comparatively quiet; even the never-resting Drew Nieporent won't open his next unfailingly hot spot until after the New Year. (Look for late-winter openings of a more casual, non-sushi-centric outpost of Nobu and the ballyhooed Minton's Playhouse, a venerated jazz club and Harlem institution that Drew—and partner Melba Wilson—plan to resuscitate.) In the coming months, Drew will function only as a consultant on yet another cigar shrine in lower Manhattan (see below). "You can't own everything," offers his brother, Tracy, in explanation. Following, a few of the places Nieporent *won't* be opening this fall.

Below Canal

City Wine & Cigar Co., 62 LAIGHT STREET, AT Greenwich Street; 334-2274. It was inevitable that David Rockwell, the Walt Disney of restaurant design, would spawn a new generation. Chris Smith, an architect formerly at Rockwell's firm, not only has launched his own office but is opening his first restaurant, with Nieporent as consultant. Three private dining rooms and a wine cave in the basement increase the coziness quotient, and the food, prepared by chef Pat Williams from Restaurant Charlotte, will be stylized renditions of favorites from wine-producing regions. Members can store wine and cigars on premises. *October.*

Il Cambio, 4 World Trade Center; no phone yet. With Windows on the World up and running, critically dissed seventies-era monoliths are apparently hot again. Tony May swoops down from his Central Park South perch at the critically acclaimed San Domenico to open this three-pronged project: a casual Italian restaurant in the former Swiss Bank space facing the Plaza; a café on the Concourse level, serving zeppoles, espresso, and lunch baskets; and the Break, a pasticceria-style space with antipasto, pasta, desserts, and drinks. *November.*

Mos'Quito, 179 Franklin Street; 334-2397. Sound familiar? Yes, this is the same French-Creole restaurant slated to open last fall; this year, apparently, it's a go. Acclaimed N'awlins chef Larkin Selman will cook things like shiitake-crawfish spring rolls and blackened drumfish. This space will be elaborately designed in a gothically southern, Anne Rice–ian kind of way, complete with waterfall, bourbon bar, and cigar lounge. *October.*

Wall Street Kitchen and Bar, 70 Broad Street; 797-7070. Tony Goldman, owner of SoHo Kitchen and Bar and one of the men who would make Wall Street the next SoHo, seems to prefer simple nomenclature, which is fine with us, since he gets complicated when it comes to his wine and beer inventories. Wall Street Kitchen's two bars stock more than 50 draught beers and more than 50 wines by the glass. Upstairs, there's a private dining room and lounge, and the menu, developed in consultation with Cascabel's always-surprising Tom Valenti, will feature classic American bistro fare. *Mid-October.*

SoHo

Balthazar, 80 SPRING STREET; NO PHONE YET. Keith McNally, with his hot spot Pravda now pushing beluga by the boatload, shows no signs of slowing down. His newest project is a full-fledged brasserie-bakery that he plans to keep open nearly around the clock. He's aiming for the kind of bustling, spacious restaurant you'd find in a Left Bank *gare,* equipped with pewter and raw bars, lots of wood paneling, burgundy banquettes, and secondhand *objets.* Paula O'Land, the resident baker, opened Ecce Panis, so the pastries and baguettes are sure to astound. *December.*

Quilty's, 177 Prince Street; no phone yet. Named for Humbert Humbert's foil in *Lolita* and situated in the formerly model-dense Ahnell, Quilty's is inheriting some sexually fraught energy. But new owners Sam Roberts and James English, who already have a Princeton-based Quilty's, are clearly focusing on the food. Katy Sparks, the creative chef from the short-lived Solstice, will be cooking contemporary American. *October.*

The Village

Opaline, 85 AVENUE A, NEAR 5TH STREET; 475-5050. The French-bistro menu includes Brittany salt-crusted shrimp, grilled salmon pot-au-feu, and wild-mushroom rolls, and the mood will be dreamlike. (Or, if you prefer, drugged.) Think heavy ironwork, a skylit atrium, ceiling fans, hothouse palms, and orchids. Think of absinthe, the heroin of the eighteenth century and the project's original name before the owners (with backgrounds at Bayamo, Mekka, and Shark Bar) discovered it was taken. *September 20.*

Time on Seventh, 87 Seventh Avenue South, at Barrow Street; no phone yet. NoHo's favorite quasi-healthy hipster hangout spawns a West Side sibling, with an almost identical contemporary American (read: goat cheese, grilled vegetables, sesame-wasabi tuna) menu, similarly lofty ceilings, a bar scene, and a desert wall mural. The 60-seat roof deck provides a more reclusive perch on this already overpopulated Village strip. *Mid-October.*

AT KEN ARETSKY'S ARTFUL PATROON, A SUMPTUOUS SPREAD OF COD AND LOBSTER IN A MUSTARD-SPROUT VINAIGRETTE.

Photograph by Kenneth Chen.

PRICKLY HEAT: A FROZEN CACTUS-PEAR MARGARITA AT HIGH-SPIRITED MESA CITY.

Chelsea

Candy Bar and Grill, 131 EIGHTH AVENUE, near 16th Street; 229-9702. What does party promoter and club habitué Chip Duckett want in a restaurant? Apparently, a mix of trendy cuisines—from pan-Asian to Mom's meatloaf—in a Crayola-painted room, with tangerine vinyl banquettes, a cobalt-laminate bar, yellow tufted-fabric walls, and specialty drinks like a champagne and ginger-infused-vodka cocktail. For this stationary party, Duckett's teamed up with Margot Chernus and chef Monika Caha to try a new concept—"something sophisticated and fun for the post-club generation"—on the site of their late, misunderstood Kaffeehaus. *September 12.*

Midtown East

Inagiku, 111 EAST 49TH STREET; 355-0440. JOE Baum and Michael Whiteman, the team behind the refurbished Windows on the World, were commissioned to breathe new life into the Waldorf-Astoria's traditional Japanese restaurant. The room's new focus will be a central domed bar serving tempura and shabu-shabu, and for the first time, the formerly concealed space will be visually opened to the street. Designer Adam Tihany incorporates elements of contemporary and traditional Japanese design, juxtaposing tatami-room finishes and wooden slats with etched-steel panels and sandblasted glass. *Mid-December.*

Patroon, 158–160 East 46th Street; no phone yet. Ever since leaving '21,' veteran restaurateur Ken Aretsky has been on the prowl for the perfect space. When Christ Cella went out of business, he pounced. Built as a speakeasy in 1926, the three-level, 10,000-square-foot space is right out of *To Catch a Thief,* complete with camelback armchairs and Chesterfield sofas. Chef Franck Deletrain, formerly of The Four Seasons, will create sophisticated comfort food like roast quail with quinoa and wild mushrooms, and cod-and-lobster cake with mustard-sprout vinaigrette. *Early October.*

Salute! 270 Madison Ave., at 39th Street; no phone yet. A cooperative venture between Bice's Roberto Ruggeri and the ubiquitous Sbarro pizza chain, midtown's newest Tuscan country canteen comes equipped with the requisite pizza oven, an open kitchen, and a team of chefs who'll cook homey foods like meatballs and sausages with beans, rotisserie-grilled meats and sea bass finished in the pizza oven. *Mid-October.*

Midtown West

FireBird, 365 WEST 46TH STREET; 586-0244. The latest cuisine to hit Restaurant Row is "pre-Revolutionary Russian," including the tapaslike zakouska, a meal comprising about fifteen small dishes. Russophiles J. William Holt, an insurance entrepreneur, and his wife (and granddaughter of an assassinated St. Petersburg mayor), Baroness Irina von der Launitz, have renovated two theater-district brownstones to resemble a St. Petersburg mansion of—for some reason—1912. Eight ornately decorated rooms contain 200 seats; the wait staff is outfitted by Oleg Cassini; and fancy Russian bric-a-brac, including imported china, crystal, and jewelry, will be for sale. What sets the FireBird apart from the rest of the merchandise-stocked theme restaurants is its management team, headed by Wiley Nomura, schooled in all things Russian during his tenure as general manager of the Russian Tea Room. Chef Brian Goode is another veteran of that landmark and, more recently, of Union Square Cafe. *Mid-October.*

Leda, 871 Seventh Avenue; 582-7500. Oscar Grille transforms itself, via a Morris Nathanson (Oceana, Docks) design and a David McKenty (Kokachin, Zut!) infusion of cooking talent, into a grand Mediterranean seafood restaurant, incorporating the culinary stylings of Egypt, Greece, Portugal, Spain—even Hungary. Fish-phobes can partake of lamb, boar, and other wild game in season. *Late September.*

Maximillian, 5 West 54th Street; no phone yet. Fashion executive and loyal F. illi Ponte customer Alan Katzman let slip to his friends at the boys-clubby TriBeCa hangout that there was space in his newly leased townhouse, where he plans to open the haberdashery Harrison James, Ltd., for a restaurant. Pat Trama, executive chef at Ponte's, will be serving mam-

CRITIC'S

CK

Curtain Call

If you see a Broadway show this fall, you'll eat at Coco Pazzo Teatro, Pino Luongo's new restaurant in the Paramount Hotel—whose owner, Ian Schrager, is also installing the long-awaited Diamond Horseshoe nightclub downstairs (see "Nightlife," page 115). For the first time in years, Orso, two blocks west on 46th Street, has a rival for show-biz chic with well-made Italian food and homey décor, L.A.-style. The prices at Coco Pazzo Teatro are similar to Orso's (pastas and main courses hover around $15), but the room is twice as big, with eye-level mirrors running above the banquettes for crowd-scanning, and big, clumsy still-life murals inspired by Giorgio Morandi, Italy's Chardin and Luongo's favorite artist. The scope of the menu is larger, too, varied by the Asian and Caribbean flourishes of chef Roberto Aida.

What will make the place go, of course, is the diners: On a midnight visit a week after Coco Pazzo Teatro opened, Tony Roberts was unwinding with two women (while at Orso, a hard-core theater table listened to Elaine Stritch). Everyone was digging into the already celebrated desserts (Ruth Reichl wrote in the *Times* that she went back just for pastry chef Patti Jackson's watermelon parfait; on my first visit, I ate two). According to maître d' Tom Piscitello, everything's looser and more festive than at the Coco Pazzo uptown. "We sell steak for two all night," he says. "Try getting ladies in Chanel to eat steak." **C.K.**

THE BAR AT COCO PAZZO TEATRO

Photographs by Kenneth Chen

	F	D	S	C
SMITH & WOLLENSKY	24	17	19	$48

201 E. 49th St. (3rd Ave.), 753-1530

• "A real man's place," this noisy "NYC institution" is a "rock solid" steakhouse that "makes you want to light up a cigar" and enjoy "super," "brontosaurus-sized" steaks and "great wine" serviced by "old-time waiters" amid a "sea of suits"; you get "no surprises," except possibly seeing the large number of your fellow citizens prepared to join in this coronary trauma.

THE POST HOUSE	24	21	22	$52

28 E. 63rd St. (bet. Madison & Park Aves.), 935-2888

• "Among NYC's top steakhouses," this "handsome" "Americana-decorated" Eastsider is a "safe bet" and "not just for steak"— its seafood, desserts and wines are all first-rate; though some call it a "chauvinist monument to meat and martinis," this is one of the few steakhouses where women feel welcome.

CITÉ AND CITÉ GRILL	20	20	19	$41

120 W. 51st St. (bet. 6th & 7th Aves.), 956-7100

• "Steadily improving," this "pretty" if rather "slick" Midtowner's strengths include "solid" steaks, "great frites" and "efficient" service, but it really hit on an "inspired idea" with its prix fixe dinners including fine wines (a "best buy"); it's roomy and "handy" for theatergoers, and the adjoining, more casual grill offers much the same quality at lower prices.

MANHATTAN OCEAN CLUB	26	24	24	$52

57 W. 58th St. (bet. 5th & 6th Aves.), 371-7777

• "Polished" and "swimmingly wonderful," this Midtowner is "one of the best seafood restaurants in town" and many think it is "*the* best, especially for a business lunch"; come for fish that's "fresh and simple" and plan to "stay for fine wine and desserts."

PARK AVENUE CAFE	25	23	23	$51

100 E. 63rd St. (Park Ave.), 644-1900

• "A class act in every way"; chef "David Burke's mastery in the kitchen rivals the "beautiful interior" of this "sophisticated" yet "fun" filly; his "novel" American fare is of "Faulknerian complexity," but "superb" according to the "do-I-know-you?, haute East Side crowd"; *for something "special" have a party* in the kitchen.

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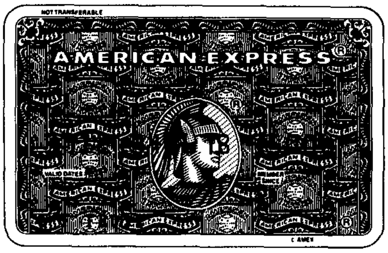

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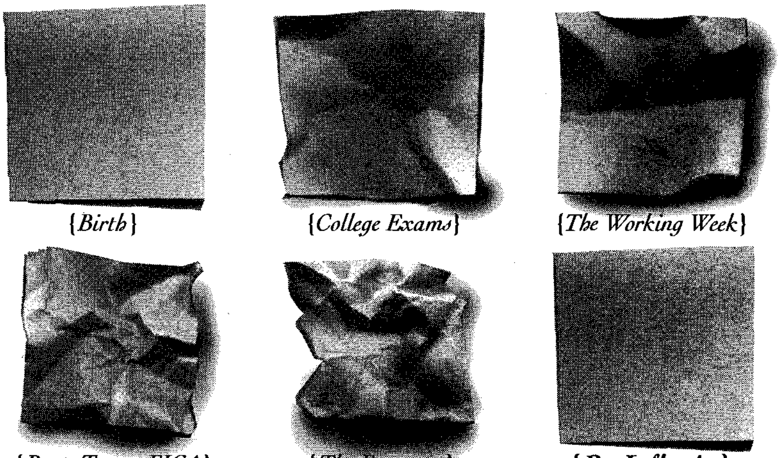
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moth steaks and lobsters, homemade pasta, and his renowned veal chop in two dining rooms: one on the concourse level, with its hand-carved mahogany paneling and malachite-fronted fireplace, and the other on the roof patio, overlooking MOMA's sculpture garden. *November 1.*

Pastis, 123 West 56th Street; no phone yet. Chef (and former professional boxer) David Ruggerio has been mighty acquisitive this year, buying out his partner at fancy French Le Chantilly and investing in Chaz & Wilson uptown. His biggest deal, though, will be his new restaurant at Le Parker Meridien Hotel, where he'll cook up lusty Provençal- and Southern Italian–tinged Mediterranean food like daube of beef short ribs with creamy polenta and casserole of sautéed porcini. David Rockwell's typically whimsical design—"an updated memory of a chateau"—features a twenty-foot chandelier, bleached barn wood, velvet-and-chenille-covered chairs, an open kitchen, and a food-and-beverage bar. *Mid-October.*

Redeye Grill, 888 Seventh Avenue, at 56th Street; 541-9000. Sheldon Fireman (Trattoria Dell'Arte, Brooklyn Diner, Fiorello's) is modeling his entire new restaurant on what he thinks you would want to eat after the L.A.–to–New York (or vice versa) redeye. The only secret he'll divulge now is that the huge new space—with 230 seats and banquet facilities for 200—will introduce New York's first "dancing shrimp bar," which definitely requires further explanation, and a smoked-fish bar that rivals Trattoria's antipasto spread in sheer magnitude. By the time all the kinks are worked out, around the New Year, service will extend from breakfast through 4 A.M. Mid-September.

Television City, 1250 Sixth Avenue, at 50th Street; 246-4234. Diners at this new theme restaurant by brothers Bill and David Liederman (Mickey Mantle's, David's Cookies) will feel like they're in a TV studio, and outgo-

FOOD FIGHT: EX-BOXER DAVID RUGGERIO STEPS INTO PASTIS, AT THE PARKER MERIDIEN.

Photograph by Kenneth Chen

VF NEWS: ELI ZABAR'S FRESH NEW RESTAURANT ON YORK AVENUE.

ing types can even be interviewed on closed-circuit TV. Instead of karaoke, customers—and aspiring Sam Champions—can do the news or weather. The American menu features grilled and roasted meats, pasta, and seafood, and a bakery on the third floor will provide all bread and desserts. *Early November.*

Upper East Side

The Armani Cafe, 601 MADISON AVENUE, AT 58th Street; no phone yet. When he sensed that the minimalist cafés attached to his California and Boston shops needed an infusion of stylishness, Giorgio Armani turned to nightlife specialist (the Whiskey, Morgan's Bar) and Cindy Crawford lover Rande Gerber. Gerber's plan for the Italian canteen, adjacent to the jeans area below the about-to-open Emporio Armani, involves a sleek design by Thomas O'Brien, incorporating woven-nylon banquettes, zinc bar and tabletops, bentwood chairs, and milk-glass sconces. Just try to avoid pangs of food guilt as beautiful young things in Armani outfits serve you pasta, panini, and other Northern Italian standards. *Mid-September.*

Mesa City, 1059 Third Avenue, near 62nd Street; no phone yet. A simpler, cheaper Mesa Grill—minus the reservations and white tablecloths, but with Bobby Flay's customarily brilliant, offbeat explorations of southwestern cooking (such as blue-corn fried chicken with peppers, beets, and buttermilk-cayenne dressing). A roster of exotic quesadillas will be his answer to the new neighborhood's curious penchant for designer pizzas, and every entrée will be served with the tamale of the day. Pentagram's Jim Biber, who designed Mesa Grill, will incorporate similar motifs into the new outpost. *September 16.*

Syrah, 1400 Second Avenue, at 73rd Street; 327-1780. Named for a grape, this new American bistro will showcase Syrah wines—"the natural heir to the current Merlot wine trend," the owners predict—plus grilled and spit-roasted meats and fish, pastas, salads, and classic American desserts. Entrées, like roasted wild bass with couscous and shallots, and pork loin stuffed with grilled vegetables, top out at $18. The serene space is decked out with French doors, banquettes, and a green granite bar. *September 9.*

VF News, 1745 York Avenue, at 91st Street; 722-4000. It's as if Eli Zabar had built his gargantuan Vinegar Factory and transplanted his baking facilities for the express purpose of having a handy market across the street to supply his market-dependent new restaurant. (We don't think even *he* had that much foresight.) The cozy Yorkville space, which has been quietly operating as a café–cum–general store, will be transformed at night into an intimate 50-seat restaurant, with an open kitchen, a limited menu of four or five entrées and appetizers, and a chef imported from Berkeley's Chez Panisse. *Early November.*

Upper West Side

Merlot, 48 WEST 63RD STREET; 582-2121. Iridium, the fluidly designed Lincoln Center restaurant, reopens as a wine-inspired Californian-French restaurant. Chef Robert Wiener, who's worked at Les Célébrités, prepares seasonal game and market-fresh seafood, and prices will drop slightly. The wine theme extends to the décor (hanging grapes and wine barrels), the entertainment (seminars and tastings), and the perks (customers will be given corkscrews to take home). The downstairs jazz club will retain its Iridium name and get a separate entrance, off the lobby of the Empire Hotel. *October 1.*

ROBIN RAISFELD

Photograph by Kenneth Chen.

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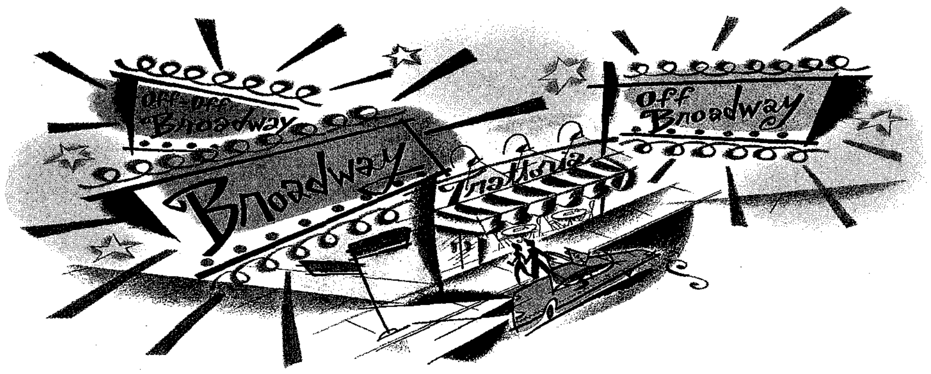
Classes start September 16 and run from 6:30 pm onwards. Call 1-800-366-7820 to receive your free Fall Continuing Education Bulletin.

A D V E R T I S E M E N T



New York Reservations

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212-517-2233

Enjoy Central Park's pastoral oasis, The Boathouse Cafe, as a complement to the city's many cultural open-air offerings. Sample delicious, contemporary American cuisine and take a romantic gondola ride across the lake.

FLOWERS
21 West 17th Street
(between 5th & 6th avenues)
212-691-8888

Always a "hot spot" favored by models and moguls, Flowers is now offering a $21.95 three-course menu featuring modern American cuisine (5:30 to 7:30 p.m. daily). Three stylish floors include a rooftop garden. Gael Greene says "Chef Marc Salonsky stirs up a storm of flavor." Private parties and all major credit cards accepted.

LANGAN'S
150 West 47th Street
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Voted one of the top ten best restaurants in value for pre-theater dining by the *Daily News*. Langan's offers a delightful, limited choice, three-course pre-theater dinner for only $22.95 daily from 4 to 7:30 p.m. Dine in comfort and style where you won't feel rushed to make the opening curtain. Langan's – down to earth with a true sense of hospitality.

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"From its stunning wrap-around bar and mural on the ground floor, to the elegant, high-ceiling dining room upstairs with well-appointed tables and professional service, Palio is one of the most sumptuous Italian restaurants in New York" – *New York Times*. Enjoy a prix-fixe pre-theater dinner for $42.50, Monday - Saturday, served until 6:30 p.m.

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151 East 50th Street
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Enjoy the sumptuous cuisine of Michel Bourdeaux and relax in an exquisite jewel box setting. A delicious three-course dinner for $19.96, Monday through Saturday, from 5:30 to 7 p.m., accompanied by sultry live jazz. After the theater, come back as our guests and dance the night away.

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BON APETIT!

Illustration by Steven Salerno

FALL PREVIEW

WITH NEW SHOOTERS AND RECEIVERS AND THE GREATEST HOCKEY PLAYER EVER, IT SHOULD BE A WHOLE NEW BALL GAME (HOPE SPRINGS—AND FALLS—ETERNAL).

Go, Van Gundy

BY ALEX WILLIAMS

IT'S JUST AN ORDINARY DAY, A BUNCH OF guys in their thirties wearing Dockers, talking hoops over lunch. "Juwan Howard is very good," says the one at the end of the table, the only one in a suit, referring to the Washington Bullets' forward.

"Washington ain't gonna win," says the cocky, unshaven guy next to him. "Howard couldn't even take Washington to the playoffs last year," he sniffs.

The first guy, the one with sunken eyes, has heard enough.

"You guys were the ones saying Jordan couldn't win. Then he wins three in a row, and he's the best player ever. Well, Patrick Ewing would be, quote, 'a winner' if Hakeem were maybe this much shorter"—he separates his thumb and forefinger by an inch—"and the shot of Starks went in. I mean, it's a very fine line between being a winner and a loser in this league."

Jeff Van Gundy, the sunken-eyed guy, knows about labels, which are in fact a primary tool of the trade for the guys he's sitting with, the city's basketball-beat writers. Van Gundy himself—it still sounds weird to say this—is head coach of the New York Knicks. But it was during his four-year tenure as an assistant to

KNICKS COACH JEFF VAN GUNDY HAS MADE THE STATURE GAP WORK IN HIS FAVOR.

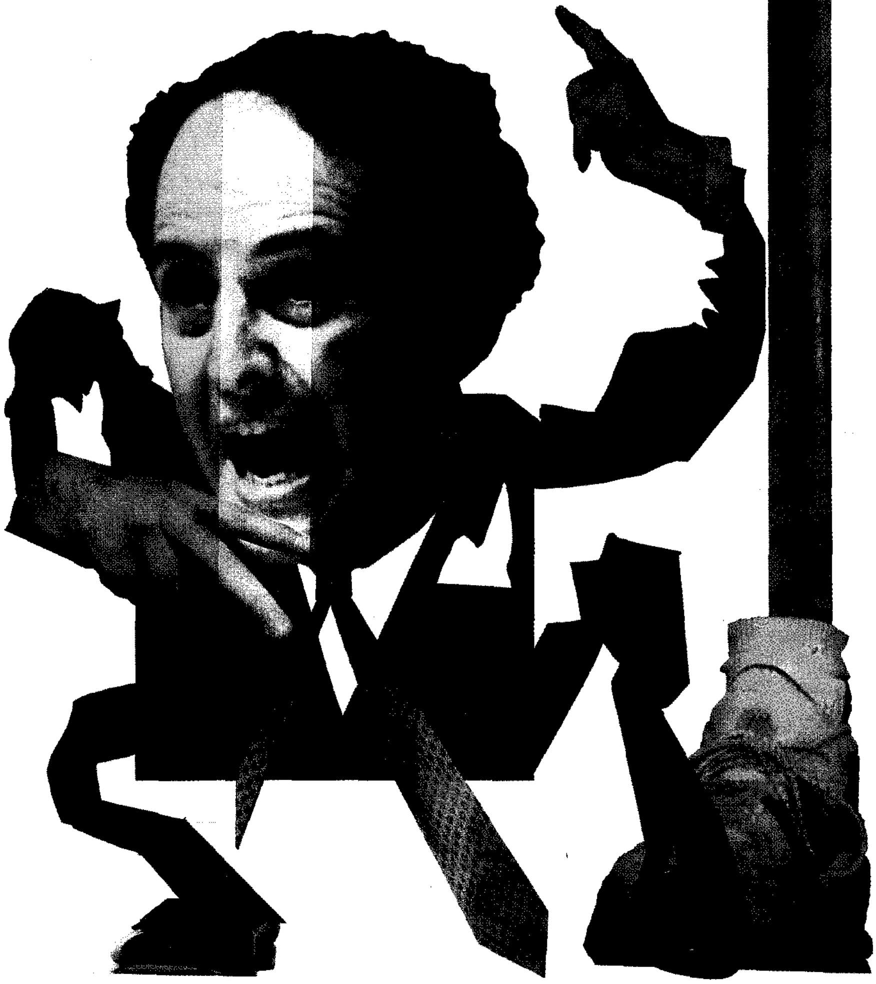
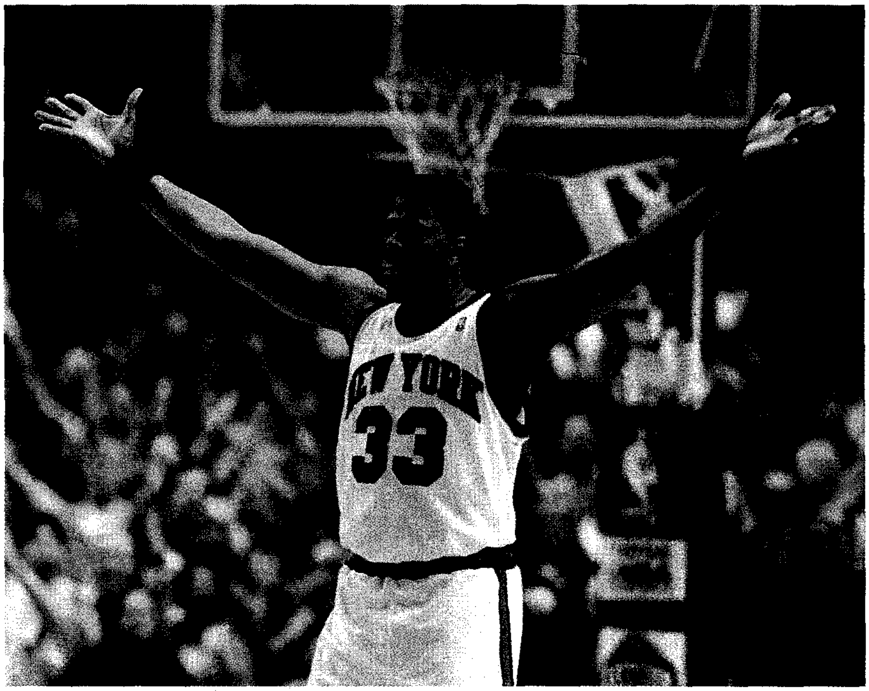


Illustration by Stephen Kroninger; photograph by AP/Wide World Photos.



FINALLY, EWING HAS A SUPPORTING CAST.

Pat Riley that he witnessed the true potency of language. Riley, as author and coach, encouraged his Knicks to gather up all that was hungry and restless inside and get in touch with what he famously called, total-quality-management-style, "the winner within." The challenge then was to live up to the label.

In 1994, those Knicks fell six points shy in Houston. This "failure" to finish any higher than second in the NBA unleashed that same power of labels against them. Even Patrick Ewing became the guy "who couldn't win the big one."

Two years later, Ewing is 34, and would seem to be running short on chances at redefinition. To achieve it, the stoic team captain is going to need the guidance of an affable, brainy strategist about fifteen inches shorter, who is, oddly for a coach, Ewing's own age.

Age-inappropriateness is not the only reason Van Gundy stands out in the New York sports pantheon. Last season, he inherited a psychically exhausted, confused team from Don Nelson in March. Standing on the same sideline where Pat Riley had performed his icy Gordon Gekko star turns, Van Gundy extravagantly pursed his lips and furrowed his brow, coming off more than he would have wished like some humble understudy thrust onto the world stage. Still, it made for a good show in its own right. Instead of trying to fill the star role, Van Gundy simply played himself—fluently—and the team banded around him. They started to win. If nothing else, this former point guard for Rochester's Division III Nazareth College came off as a refreshing new archetype in a town built for Namaths.

"I did have aspirations to be a head coach, but I never could have expected that it would come this early, or with this organization," he now says.

By the time the Knicks gave haughty Chicago its most unlikely playoff challenge, they had earned what is inevitably called a "moral" victory. The subtext: How nice it was that this little Everyman helped an overachieving team overachieve.

The dramatic stakes in the sequel will be higher. In this one, the Everyman is to bring New York its first title since 1973. That's the script, anyway. The story line does indeed border on fantasy, but at least, in the manner of nineties Hollywood, this Capraesque hero has been given a *Terminator* arsenal, Tom Hanks in charge of a team of Schwarzeneggers.

Which is perhaps why he seems so giddy at a press conference 30 minutes before the lunch. Just as the Knicks were preparing to announce the signing of their three draft picks, Van Gundy broke into applause at the routine introduction of Ernie Grunfeld, the Knicks' president and general manager—this in a room as silent as a crypt. No one applauds at press conferences. Not even moms.

Still, you can hardly blame him for clapping. Over the summer, Grunfeld orchestrated the most instant recasting of a team in recent memory, adding grace and speed to the quintessential "ugly" team. It was not so much a shedding of labels as a manipulation of DNA.

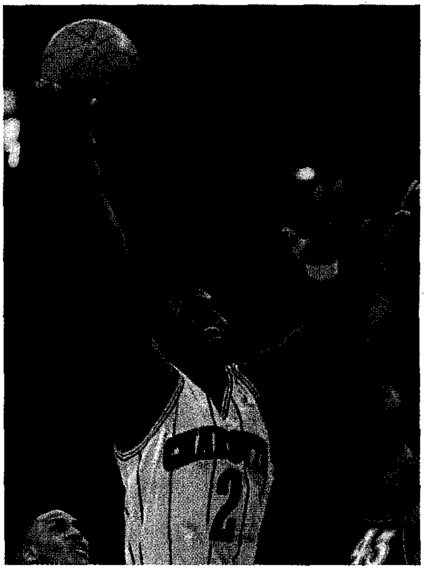
"I think change was in order for us," says Grunfeld. "The team we had together, we had together for four to five years. It was a very good club. [But] you can't keep the same trademark forever."

So gone are Hubert Davis, Derek Harper, and Anthony Mason, plus the team's perennial bundle of square pegs, guys like J. R. Reid and Gary Grant.

Added are slashing forward Larry Johnson—the Charlotte Hornets' franchise player—and high-scoring shooting guard Allan Houston, one of the league's emerging stars for Detroit last season (the irony, of course, is that these are precisely the players Riley needed to win his championship).

The Ewing-centric Knicks now have three dangerous scorers, not one, which is crucial in the closing minutes of tight games. Consider another label gone, "predictability." You might call it the Viet Cong offense—anyone can attack anytime, from anywhere.

Another new starter is Chris Childs, a free-agent point guard from New Jersey who will be expected to penetrate defenses on offense and block such penetration when the other guys have the ball. To help the team's dreadful rebounding—they were last in the league in offensive rebounds—the Knicks signed veteran power forward Buck Williams, a stabilizing player, and presence, on Rick Adelman's winning Portland teams. At least for now, those three Final Four standouts the Knicks took in the college draft—Syracuse's John Wallace, Kentucky's Walter McCarty, and Mississippi State's Dontae' Jones—will have to fight to crack the team's tight eight-man rotation. Strangely enough, all three are projected as small forwards. Maybe we should consider this the final eradication of those haunting



NEW GO-TO GUY JOHNSON.

Photographs by AP/Wide World Photos

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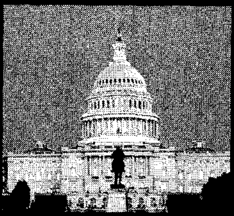
“She’s reading Nietzsche,”

Harris noted to himself



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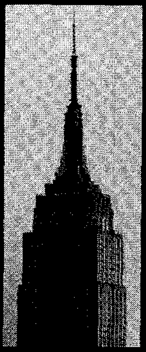

as he walked towards the café car for a glass of cabernet. And as he passed her seat, Maureen looked up from her book and thought, “Nice buns.”

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memories of Charles Smith.

Armed with these glistening new weapons, Van Gundy is, unsurprisingly, talking about a new approach. "I think we are more capable of a quick-striking offense," he says, mindful that such heresy brought Nelson ridicule. Still, he allows, "you have to get stops. People always say, 'Are you going to run?' Well, it depends how well you defend and rebound."

Despite the changes, the Knicks will still resemble the Knicks. Ewing will still get "big minutes," Van Gundy says. He shrugs off the idea that Patrick needs to sit more, as Nelson always insisted. "Two minutes a game over 80 games, 160 minutes over nine months? I don't buy it. That's not even a minute a day." Charles Oakley will still be out there diving into photographers, and—need we remind ourselves—John Starks still wears the blue and orange, though downsized from All-Star to sixth man.

Blending the personalities will test Van Gundy's budding reputation for handling the fragile athletic psyche. His informal role as a players' confidant during Riley's intense rule was seen as a prime reason the senior players remained loyal to Van Gundy at the end of the season. The players lobbied for Van Gundy. Essentially, they would take no other coach.

Van Gundy shrugs. "I think that whole thing is overplayed," he says. "As an assistant, I never tried to befriend the players. I didn't think they needed another friend. I wanted to help their game."

Still, he can't quite shake that winning regular-guyness. "I'm too new at this to have a style," says the coach, who's loose enough to have a cat named We Bad Jones. "I just learn as I go and try to be true to myself."

Near the end of the conference, Van Gundy is chatting with the writers, who chide him in a collegial manner unimaginable with Riley. One gruff writer is handed a sheet of paper. He in turn hands it to Van Gundy.

"Wanna see what your rookies are making? Almost as much as you."

"Ooohhh," winces Van Gundy, recoiling with a pained smile.

Later, he shrugs off any comparison to Riley, or for that matter Nelson. "When one coach takes over for another, it's overdone how much a coach has to do with it," he says. He considers. "[Coaching legend] Pete Newell said that basketball is the most overcoached and undertaught game. A coach's job is an important one but a small one—one to organize and prepare. But players are the ones who are going to win for you."

Which explains why Van Gundy seems so relaxed. This season, his players probably will.

THOROUGHLY MODERN MUSCLES

The Arms and Legs Race

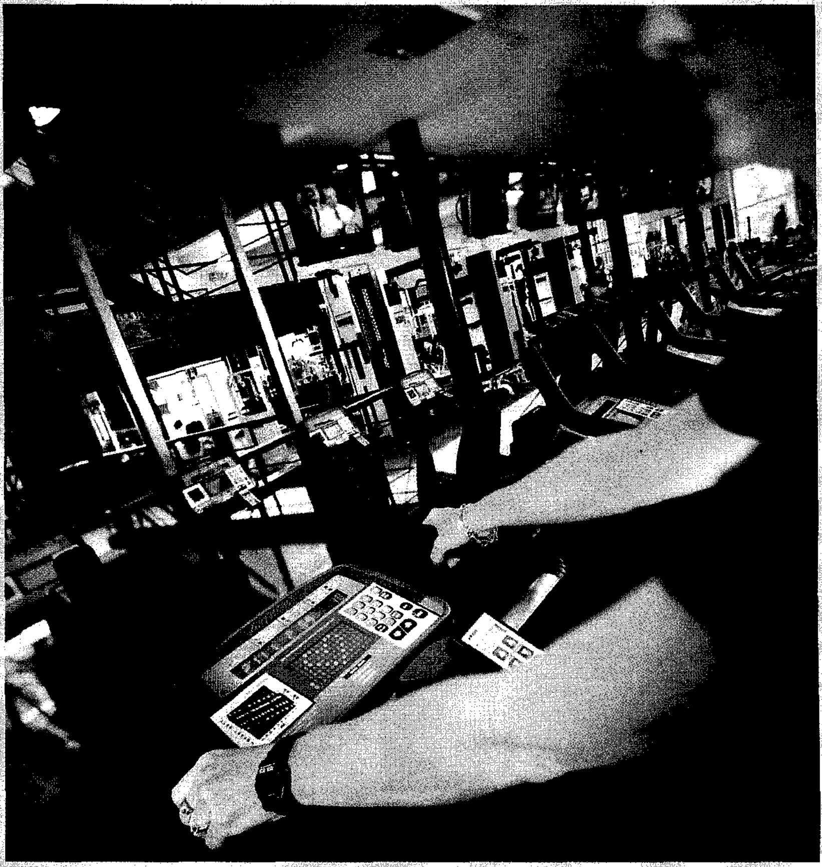
Last year, the supergyms—Reebok and Chelsea Piers—arrived. This fall, their competitors are playing catch-up, opening outposts and doing renovations tweaked with hyper-tech, holistic-minded accoutrements.

Crunch made its maiden voyage to midtown last week, refitting the Bloomingdale's buying office (1109 Second Avenue, at 59th Street) with a rock-climbing wall and a kid-size gym, plus faddish classes like West African aerobics. It has also refurbished its location at 162 West 83rd Street, adding bells and whistles like the nation's first hypoxic room, a hermetically sealed closet in which a low-oxygen mix simulates the altitude of Aspen, Colorado—all in the interest of thinner thighs.

Middle-market clubs haven't been luxe enough to have in-house spas, but they're changing, too. New amenities at **Health and Racquet**'s day spa (115 East 57th Street) include cranial massages and men's facials. HRC's newest outpost, opening in late fall at 1027 Second Avenue (at 54th Street), will implement a curriculum featuring such sweat-free workshops as "Mindscapes: Candlelight Meditations." **Reebok** (160 Columbus Avenue, at 67th Street), too, has a sideline in consciousness-raising: In September, it will introduce an eight-part seminar titled "Eating and Emotions." Did someone say *wellness*?

Working out seems almost decadent at the mega-fabulous **Equinox Urban Spa,** newly opened at 205 East 85th Street. Designed by Paul Boardman, whose recent projects include Frederic Fekkai at Chanel 57th Street and MTV's new offices, the club has suburban dimensions, skylit studios, and a spectrum of New Agey bodywork like reiki and acupuncture. And the **92nd Street Y** is updating appropriately as well: TVs in its "cardio-court" will soon be wired to the Y's lecture hall—Joan Didion and Harold Pinter *live* while you treadmill.

VANESSA GRIGORIADIS



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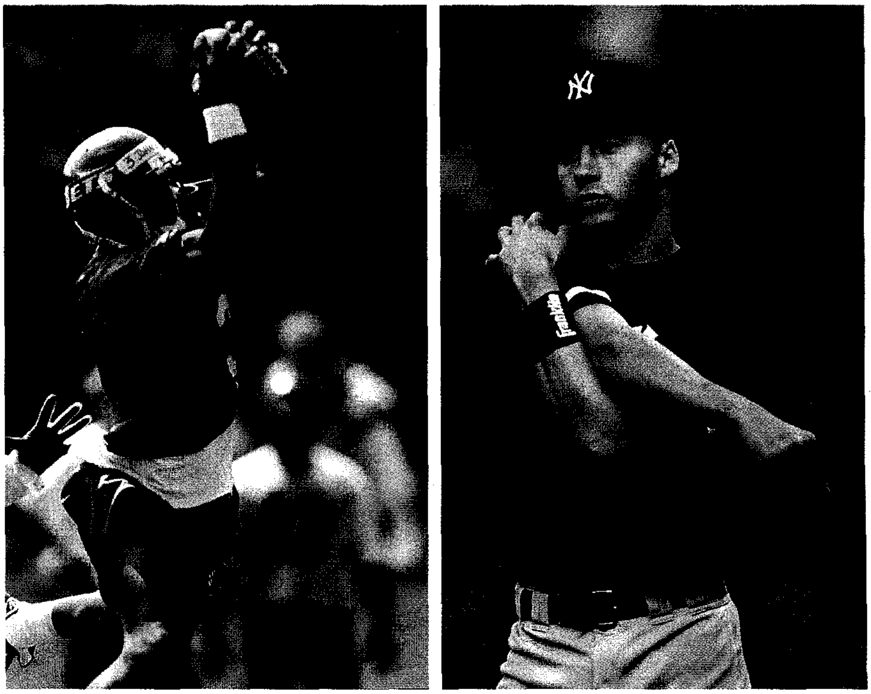
PREVIEW



SURE STAR KEYSHAWN JOHNSON; YANKS SPARK DEREK JETER.

MORE THAN A YEAR SINCE HIS BACK-DOOR PLAY to get out of his Knicks contract and take over the Miami Heat, Pat Riley is still in the hearts and minds of Gotham's sports-industrial complex: that is, the teams, the fans, and the media. The former Knicks coach is old news, and yet, in spite of Riley's ultimate failure—he never did lead us to the promised land, an NBA championship—or perhaps because of it, the Riley doctrine that "winning is all there is; everything else is misery" is his lasting legacy. The "win now" sports philosophy that Pat Riley embodied remains the guiding ideology of New York's Big Four professional team sports and the sports equivalent of political correctness, parroted by everyone. "Our goal now is to win a title," said new Knicks forward Larry Johnson, "not just to win 50 games. If we don't win a title, I'll feel discouraged."

It was an off-season marked by Big Deals. The Jets made the first move, in March, signing free-agent quarterback Neil O'Donnell ($25 million for five years) from the Pittsburgh Steelers, and going on an $80 million spending spree that concluded with the signing of the overall No. 1 pick from the college draft, the celebrated wide receiver Keyshawn Johnson ($15 million, six years), a couple of weeks into training camp. In the middle of the NBA Finals, the New Jersey Nets diverted attention—for a few minutes, anyway—to the Meadowlands, hiring big-name coach John Calipari ($15.5 million, five years) from the University of Massachusetts to overhaul the team's losing tradition as well as its image. The Knicks pulled off the coup of the off-season, managing to get better while getting younger. First came the draft-day bonanza (the three first-round picks John Wallace, Walter McCarty, and Dontae' Jones) that overshadowed Calipari's coming-out party. Then Knicks GM Ernie Grunfeld signed sharp-shooting guard Allan Houston ($56 million, seven years) from the Pistons and point guard Chris Childs ($24 million, six years) from the Nets and traded the troublesome Anthony Mason to Charlotte for Larry Johnson (in the fourth year of a twelve-year contract that pays him $84 million). The Rangers topped it all off by signing merely the best hockey player of all time, Wayne Gretzky ($10 million, two years), setting the stage for the reunion of the year.

The sheer quantity of new talent and actual stars skating, shooting, and throwing in our arenas and stadiums makes this fall the most anticipated local sporting season since Pat Riley came to town.

Yankees

FOR A WHILE AFTER RETURNING FROM HIS SUSPENSION in 1993, a quieter, more hands-off George Steinbrenner seemed to be in evidence. No longer. The 1996 Yankees are undoubtedly George's team. While the majority of the roster, typified by new stars like Derek Jeter and overachieving vets like Mariano Duncan, are the work of GM Bob Watson and manager Joe Torre, the signings of Dwight Gooden and Daryl Strawberry were vintage Steinbrenner. Both made huge contributions, but not enough to allay fears that the Yankees were still one "big bopper away" from the World Series. In July, he pulled the trigger on a deal for Cecil Fielder. Though Fielder (batting only .250 against lefties) isn't solely responsible for their woes, the Yankees are five games below .500 since the trade. The losing has spun so far out of control that the almost-miraculous return of David Cone from surgery (to correct an aneurysm in his shoulder) is now a necessity. "*David Cone* is the final piece of the puzzle," emphasized Joe Torre.

For the Yankees to make the playoffs and get to the World Series, Cone and his teammates will have to achieve a comeback of Clintonian proportions. (The last game of the season, vs. the Red Sox, is September 29 at 1:05 P.M.)

Jets

FOLLOWING A 3–13 FINISH IN A SEASON IN WHICH aged owner Leon Hess demanded "results now," team president Steve Gutman and head coach Rich Kotite dived headfirst into the free-agency pool, spending tens of millions of dollars in the off-season on such A-list talent as quarterbacks Neil O'Donnell and Frank Reich, receivers Jeff Graham and Webster Slaughter, and offensive linemen Jumbo Elliott and David Williams. Ron Erhardt, O'Donnell's offensive coordinator in Pittsburgh and the architect of the smash-mouth offense that won the Giants the 1991 Super Bowl, was hired to revamp the Jets' offense. The key, however, is the rookie receiver Keyshawn Johnson.

Yet for all the hype, O'Donnell, who managed reasonably good passing numbers in the preseason, could never get the ball into the end zone, which has always been the greatest draw-

CALIPARI: SAVIOR? REEVES: IN TROUBLE? TORRE: OCTOBER?

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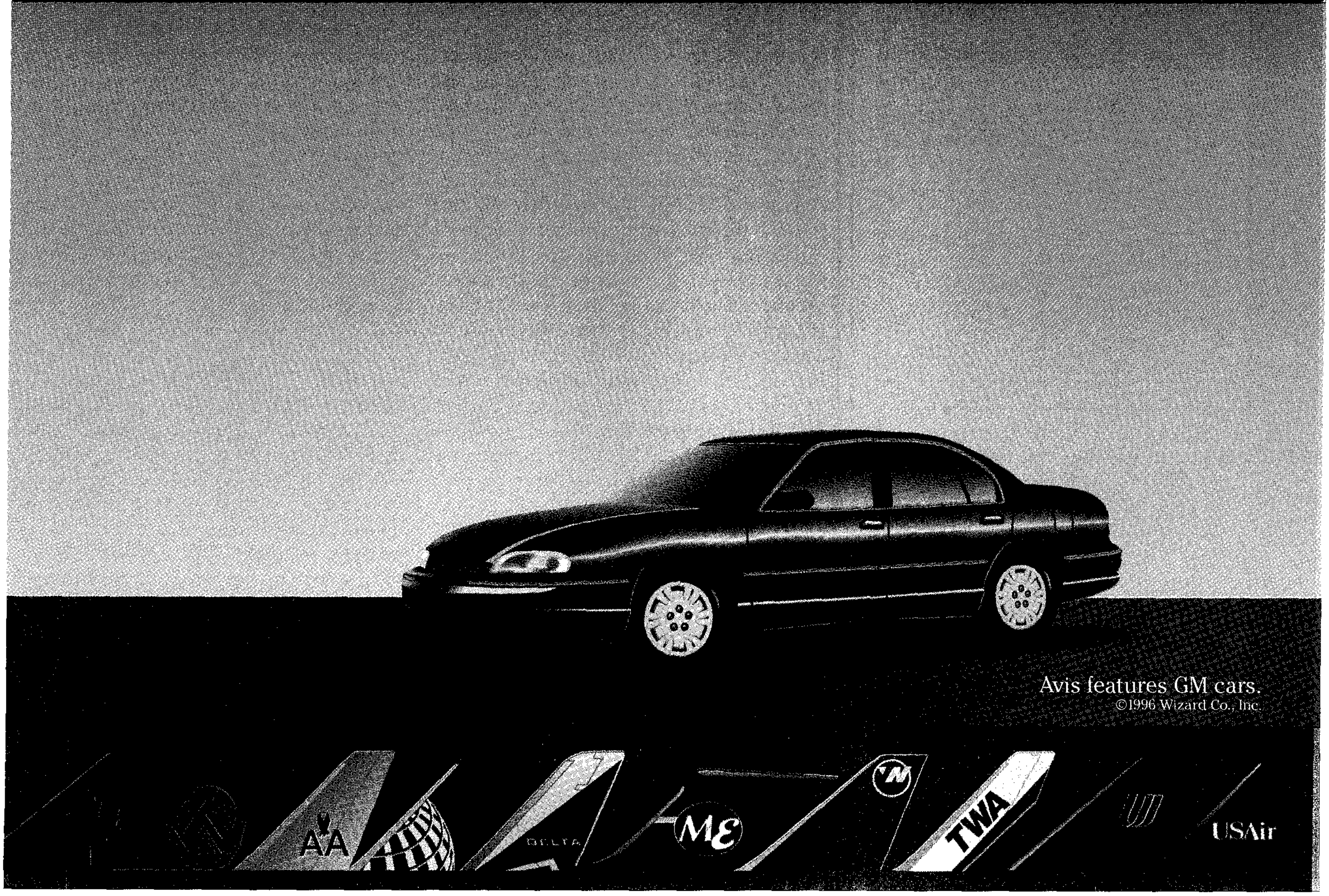

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back to Erhardt's ball-control offense.

Lack of continuity has defined the Jets' dismal recent history, and matching the right system to the team's particular talents is an obvious concern. As is the "quick fix" solution Kotite and Gutman have adopted to remedy last year's disastrous season. Still, the Jets have actual talent this year, and that can be considered an upgrade from last year's squad. "We're not talking years here," Kotite said optimistically at the close of camp. "We will get better. The more we play, the more you'll see the talent emerge." (Jets vs. Indianapolis, September 8 at 1 P.M.)

Giants

CLEARLY, THE GIANTS ARE IN A DOWN CYCLE, BUT then, the Giants do things a little slowly, and general manager George Young's reaction time is rather behind his contemporaries' in other sports. Young is a proven winner, having produced two champions in the past decade, more than any other New York franchise. But the Giants' records in the years following those Super Bowls betray an almost maddening refusal to play by the rules of modern sports. Young will not be part of the free-agent game. In this off-season, the only ostensible move he made to improve the club was drafting defensive end Cedric Jones and wide receiver Amani Toomer; Jones held out for the first two weeks of training camp and then showed up with a pulled hamstring. The only significant free agents the GM sought to sign were his own: quarterback Dave Brown ($13 million, four years), cornerback Phillippi Sparks ($9.6 million, four years), and running back Rodney Hampton ($16.5 million, six years).

The Giants haven't had a mid-season coaching change since Bill Arnsparger started the 1976 season 0–7, but this may be the year that twenty-year streak is broken. Coach Dan Reeves has made some dubious decisions, the most blatant being his Charles Foster Kane–like obsession with advancing the career of ex–backup quarterback Tommy Maddox. "It was a nasty preseason," Giants linebacker Corey Miller said after the final exhibition game. "We've got to forget it." Wait until the games count. (Giants at Dallas, September 8 at 4 P.M.)

Rangers

WAYNE GRETZKY IS A RANGER. THIS IS BIG news—his reunion with captain Mark Messier, his good chum and former Edmonton teammate, is akin to the pairing of Gehrig and Ruth. "I think we have an obligation to our fans to put a product on the ice that we feel is representative of what we're asking them to pay," says general manager Neil Smith, explaining his philosophy. "We're asking our customers to buy tickets at a price that demands a challenging team, a way to rebuild in the back of the house, where nobody can see the scaffolding."

GRETZKY AND MESSIER.

Which is why the Blueshirts went from having no interest in signing Gretzky in May to introducing the new No. 99 on July 21 at a press conference at the theater in Madison Square Garden. Messier said both he and Gretzky were ready to sublimate their egos, and play less, for the good of the team: "For me and him, at this point in our careers, it's definitely about 'time to win now.' " (Rangers at Boston, October 5 at 7 P.M.)

Devils

MAYBE IT'S A NEW JERSEY THING. AFTER WINNING the Stanley Cup in 1995, they didn't even qualify for the playoffs last year. And sometimes, even winning was misery. Coach Jacques Lemaire's strict defense-oriented strategy required discipline and self-sacrifice, and Lemaire's taskmaster persona alienated many of his players. Defenseman Scott Niedermayer said of Lemaire's system: "It takes a lot of sacrifice to play that way. Sometimes it isn't always that fun, and it's a long season." Lemaire promised after last season to try to "communicate" with his players more. The one major trade made before training camp opens next week? Stephane Richer, one of the Devils' few pure offensive creators, to Montreal for—what else?—rugged defenseman Lyle Odelein. (Devils vs. Detroit, October 5 at 7:30 P.M.)

Islanders

IT HAS GOTTEN SO BAD FOR THE ISLANDERS THAT coach-GM Mike Milbury has to brag about the fact that a premier player was even considering playing at Nassau Coliseum: "We showed we're a credible player in the game," Milbury said of the Isles' unsuccessful attempt to trade for Blackhawks center Jeremy Roenick, a restricted free agent.

The Islanders' problems could get worse: A week before training camp opens, Milbury is embroiled in nasty contract negotiations with two-thirds of his No. 1 line: wing Zigmund Palffy and center Travis Green. "It's called hardball," Milbury explained. "I've given them [a deadline] to decide; then I'm with-

Photograph by AP/Wide World Photos

drawing the offers and subbing them for significantly less money."

At press time, neither Palffy nor Green had accepted Milbury's offer. The pair's agents know that they have Milbury over a barrel: Milbury needs his top two scorers to build on a young nucleus that could develop into a contender in just a few years—which in turn would make the Isles more attractive to proven players such as Roenick. Winger Todd Bertuzzi and defenseman Bryan McCabe are signed. In June, the team reached an agreement with 19-year-old defenseman Bryan Berard, the No. 1 pick in the 1995 draft, who fancies himself a cross between Chris Chelios and Brian Leetch."

But perhaps the franchise's snakebitten luck is best reflected in the following statistics: Last year, the team led the NHL in both man games lost to injury and man games lost to concussion. And it is symbolic of the team's lost season and lost hopes that Brett Lindros, the younger brother of the great Eric, had to retire, at the age of 20, from post-concussion syndrome. Without Palffy and Green, Milbury's pain may be worse than Lindros's. (Islanders at Los Angeles, October 4 at 10:30 P.M.)

Nets

FOR ONCE IN THE NETS' MISERABLE EXISTENCE, things were looking up. The newly reorganized ownership was determined to hire the right man to resurrect their club. "[Owners] Henry and Joe Taub are tired of losing and want to win now," explained new president and COO Michael Rowe.

The right man was John Calipari of the University of Massachusetts. Calipari projects the image of everything ex-coach Butch Beard was not: He's young, energetic, an instant winner. And he is a star. "I can put a face on this organization like I did at UMass," Calipari said when his hiring was announced.

A star, especially one as well compensated as Calipari, still has to produce, and that has always been difficult with the Nets. This year should be more of the same. The team lost Chris Childs, P. J. Brown, and Armon Gilliam to the free-agent wars; of last year's starters, only Shawn Bradley and Kendall Gill remain. Jayson Williams, who's become something of an East Coast Rodman sans feather boa, moves into the starting lineup at power forward to replace Gilliam; replacing Brown at small forward and Childs at point guard are David Benoit ($550,000, one year) from Utah and Robert Pack ($15 million, five years), the former Bullet and Nugget. "We have to do more with less," Calipari explained after losing Childs to the Knicks. "We have to be a little more resourceful. "I'm not worried about today," the new face of the Nets continued. "I'm worried about the next year and the next year."

So much for winning now. (Nets vs. Cleveland, November 1 at 7:30 P.M.)

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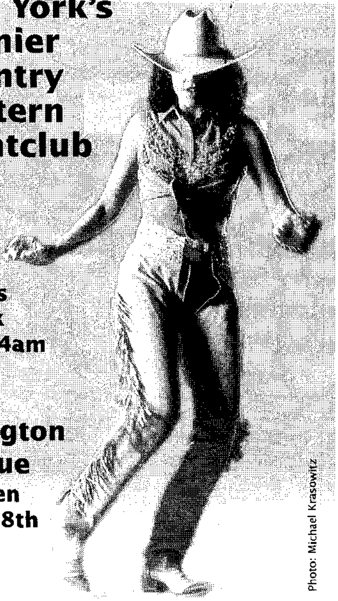

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KIDS

LOONEY TUNES GO VERTICAL; CRUELLA DE VIL LIVES; DR. SEUSS MEETS THE MUPPETS

AS NEW YORK ADJUSTS ITS CULtural life to accommodate the burgeoning number of families that visit and live here, the city has become a testing ground for new ways to entertain a mix of generations. Ground zero is **Warner Bros.' flagship store**—at Fifth Avenue and 57th Street—which is expanding vertically, with six new floors opening October 23, each more theme-parkish than the last. Superman propels the elevator that takes visitors to the eighth floor for a brief 70-millimeter, 3-D movie called *Marvin the Martian in the 3rd Dimension*. And a five-story-high sculptural mural of Manhattan, peopled with Warner Bros. characters, looms out at shoppers as they ride the escalator down. What with the gizmo-ish interactive science toys, the café, and the high-tech movie, we could almost be at the Liberty Science Center, except for the licensed booty that's for sale at every turn. A far funkier New York–centric family play environment, **Just Off Broadway,** opens September 27 at the Children's Museum of Manhattan. Here, visitors themselves become cartoon characters, in a sense, as they cavort among an assortment of soft-sculpture bridges, movable skyscrapers, and a city bus with six fully operational steering wheels.

Hollywood studios seem to have decided, wherever possible, to give Mom and Dad mnemonic devices from their own childhood, to inspire them to make a family outing of going to the movies. Tweety Bird, Bugs Bunny, and other Looney Tunes characters have been dusted off to star with Michael Jordan and Bill Murray in Warner Bros.' **Space Jam**—a fictional revision of why Jordan switched back from baseball to basketball that involves Martians (November 15). Disney redoes **101 Dalmatians**—this time in a live-action film starring Glenn Close as Cruella De Vil (November 27).

Home-movie-making may get a new look with the introduction of the black-and-white-only **TycoVideoCam,** which sells for less than $100—sure to be a boon for cost-conscious parents, amateur spies, and low-budget cineasts of all ages. (Whether actual kids will be willing to cope with a cord anchoring them to the TV and VCR, not to mention the lack of color, remains to be seen.) A sign of more inclusive times from Pleasant Company—which markets those well-made, high-priced historic American Girl dolls every female under 11 covets—is a working wheelchair complete with hand brakes and adjustable footrests, available through its catalogue for $32. Equally p.c. is Jamie Lee Curtis's second children's book, with a narrator that begs her mother "to tell me again how you couldn't grow a baby in your tummy, so another woman who was too young to take care of me was growing me and she would be my birth mother, and you would adopt me and be my parents." The book, **'Tell Me Again About the Night I Was Born,'** with illustrations by Laura Cornell, threatens to read like a Planned Parenthood pamphlet but manages instead to be a cheerful anthem to eccentricity, family quirkiness, and the comforting banality of love.

A WHEELCHAIR FOR PHYSICALLY CHALLENGED TOYS.

Nuttiness takes the stage with the **Flying Karamazov Brothers** in "Sharps, Flats & Accidentals." In their November 29–through–January 1 run at the New Victory, the Obie Award–winning comic jugglers challenge the audience to bring along objects that will test "brother" Ivan's juggling abilities to the max. If Ivan commandeers the umbrellas/thumbtacks/hot-water bottles successfully, he gets a boring ovation. If not, it's the pie in the face that the crowd is *really* itching for.

Among the mostly adult offerings at **The International Festival of Puppet Theater** are some gems for children: notably, *Spitting Image* alum Terry Lee's **Frank Einstein,** a wicked retelling of the classic with heavy doses of green slime and bug-eating. In the "Princess and the Pea" fairy tale adapted to a musical, **'Once Upon a Mattress,'** Sarah Jessica Parker stars as the princess—Carol Burnett's role when it opened in 1959. It begins a run at the Broadhurst Theater December 19.

Another kid-lit classic, this time adapted and spun into more stories, is **'The Wubbulous World of Dr. Seuss.'** Jim Henson Productions's Muppetized version of the enormously popular book series airs Sundays at 8 starting October 13 on Nickelodeon. **'Tots TV,'** a favorite with British youngsters, about three whimsical rag dolls—one of whom speaks only Spanish but is somehow able to communicate with the other two—airs starting October 13 on PBS. Nickelodeon initiates prime-time kids' programming with a spunky lineup that includes **'Hey Arnold,'** about a fourth-grade city kid with a head shaped like a football (Mondays and Wednesdays at 8, starting October 7), and **'KABLAM!,'** a bunch of artsy comedy shorts starring insecure plastic superheroes and angst-ridden comic-book characters (Fridays at 8, starting October 11). Both promise to make it that much harder to get kids to bed on school nights. BARBARA ENSOR

GLENN CLOSE AS THE INFAMOUS PUPPY-NAPPER CRUELLA DE VIL.

Photographs: top, Steve Wisbaue

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10/6	Barbara Walters
10/13	Christopher Darden with Charlie Rose
10/20	Geraldine Ferraro
10/20	John LeCarré with George Plimpton
10/23	Rabbi Harold Kushner
10/27	Nathan Lane with Joy Behar
10/30	Charles Kuralt with Charlie Rose
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TIRED OF THE TV SPECTACLE THAT IS NATIONAL POLITICS? THERE'S PLENTY OF LOCAL ACTION.

So people hate Congress? They hate *running* for Congress is more like it. As usual, New York City's congressional incumbents face practically no opposition—only West Sider Jerry Nadler has even a semi-serious primary challenge, and that's only because his challenger has a friend or two in the press ("semi-serious" means Nadler's opponent may break 30 percent). But look past the city limits, and you'll find some of the country's most closely watched contests. Herewith, a scorecard.

Long Island, Fourth Congressional District. One of the most newsworthy congressional races in the country. Why? Because of Carolyn McCarthy, whose husband's death at the hand of Colin Ferguson on the Long Island Rail Road two years ago propelled her to prominence as an anti-gun activist.

McCarthy is a registered Republican running as a Democrat against GOP incumbent Dan Frisa, who has served just one term and operates without enthusiastic support from the powerful Nassau County GOP machine. The deeply conservative Frisa is a low-profile type; McCarthy jokes that "he's probably received more publicity because of me" than he had in his first eighteen months in office.

McCarthy risks being seen as a single-issue candidate, but while she obviously wouldn't be running had it not been for her family tragedy, she can hold a conversation about education or the environment. She probably suits these neat, conservative (though not rabidly so) suburbs—Mineola, Five Towns—well. The best kind of Democrat to be in Nassau County is one who's a Republican. Remember "Reagan Democrats"? McCarthy is the archetypal Clinton Republican, a moderate suburban woman.

Long Island, First Congressional District. Another possible Democratic pickup here. Michael Forbes, like Frisa, is a very conservative GOP freshman. If you're a fan of Senator Pat Moynihan's idea of converting the General Post Office on Eighth Avenue into a new Penn Station, then you have reason not to like him, since Forbes was about the only area legislator to vote against funding for it—he evidently cherishes the seat on the Appropriations Committee that his friend Newt Gingrich awarded him. The Democrat is Nora Bredes, a Suffolk County legislator who gained fame as an activist against the Shoreham nuclear-power plant. She won that battle, but beating Forbes may be tougher; voter registration on the eastern end of Long Island is about 3-to-2 Republican. Nevertheless, Bredes has a real shot. She's raising some Hamptons money—Alec Baldwin and Kim Basinger are hosting an event for her in East Hampton this weekend.

Upstate, Twenty-sixth Congressional District. Maurice Hinchey had to spend a whopping $750,000 to win re-election in 1994. That's what it costs a populist liberal to stay afloat in this vast district, which roams from the Catskills up to the Southern tier. It's also a district that's seen its share of hard times—IBM in recent years closed two plants in the area, killing off more than 10,000 jobs.

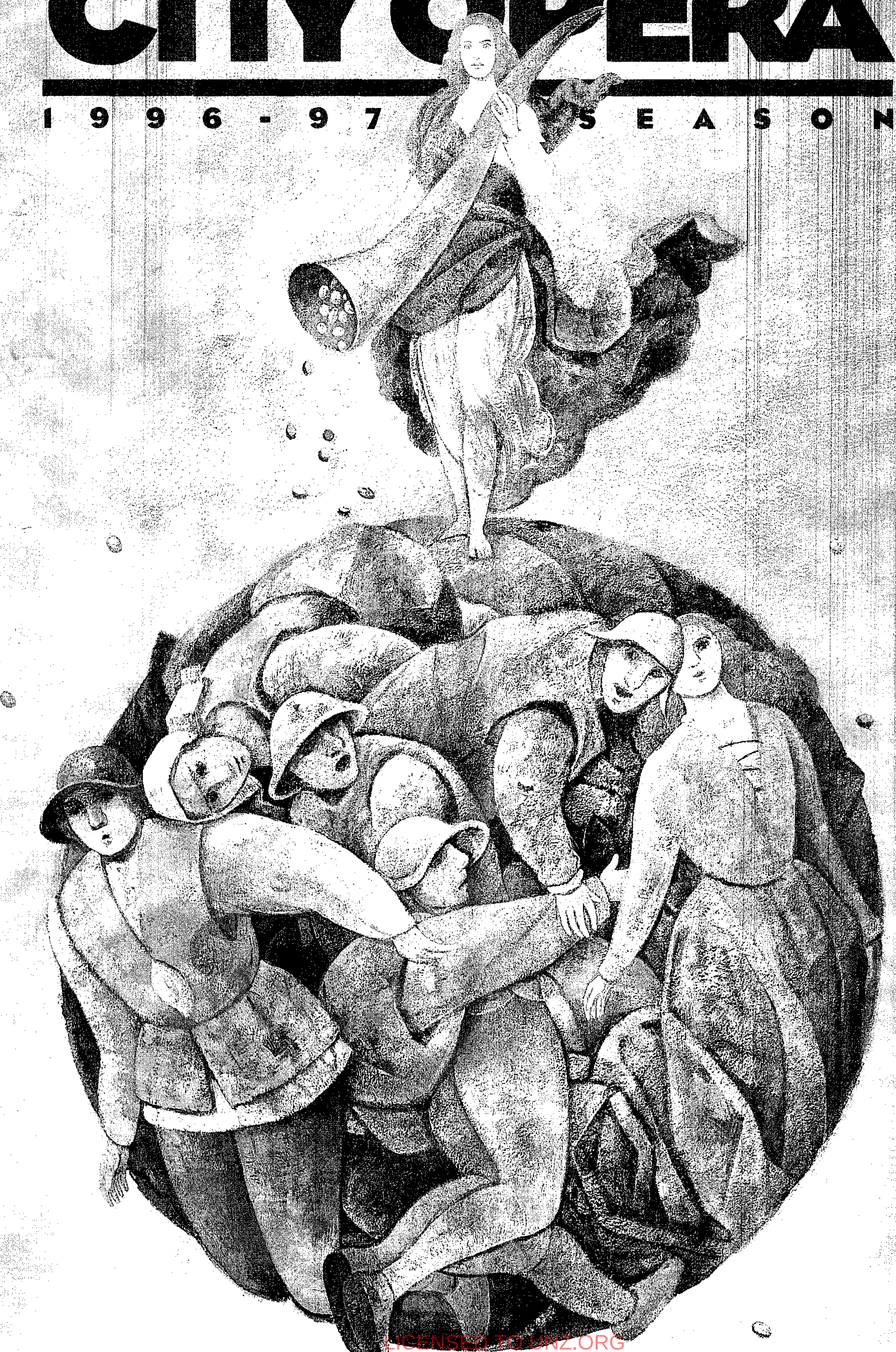
Hinchey's leftish voting record means he'll always have tough challenges. In the '94 race, he won by 1,300 votes out of 200,000 cast. This time, his probable opponent is Sue Wittig, a serious righty whose presence will make for a stark choice. "Every group that's been out to get Maurice for years, she's tied to," says Eric Smith, Hinchey's campaign manager.

New Jersey. "It's already being called the nastiest race in the country," says one insider of the fight to fill Bill Bradley's Senate seat. The contest between Democrat Bob Torricelli and Republican Dick Zimmer is being watched closely as a bellwether of the national mood—and also as a battle of two consulting-biz heavies, Democrat Bob Shrum and GOPer Arthur Finkelstein (Al D'Amato's amanuensis).

The mud will fly. Torricelli, who uncovered new details on U.S. support of Guatemalan death squads and just broke up with Bianca Jagger, will be accused of comsymp jet-setting; Zimmer, whose ties to a murky group called the Committee for a Responsible Government verge on the slush-fundish, will be labeled corrupt. As of the June 30 filing, Torricelli had raised $5.9 million, Zimmer $2.7 million. Since it's all paid media in two expensive markets (New York and Philly), this matters, but it's still too close to call.

MICHAEL TOMASKY

NEW YORK
CITY OPERA
1996-97 SEASON



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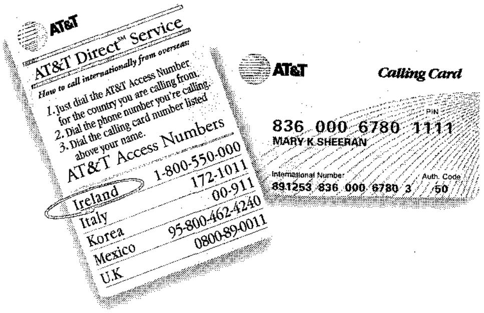

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NEW YORK CITY OPERA

1996-97 SEASON

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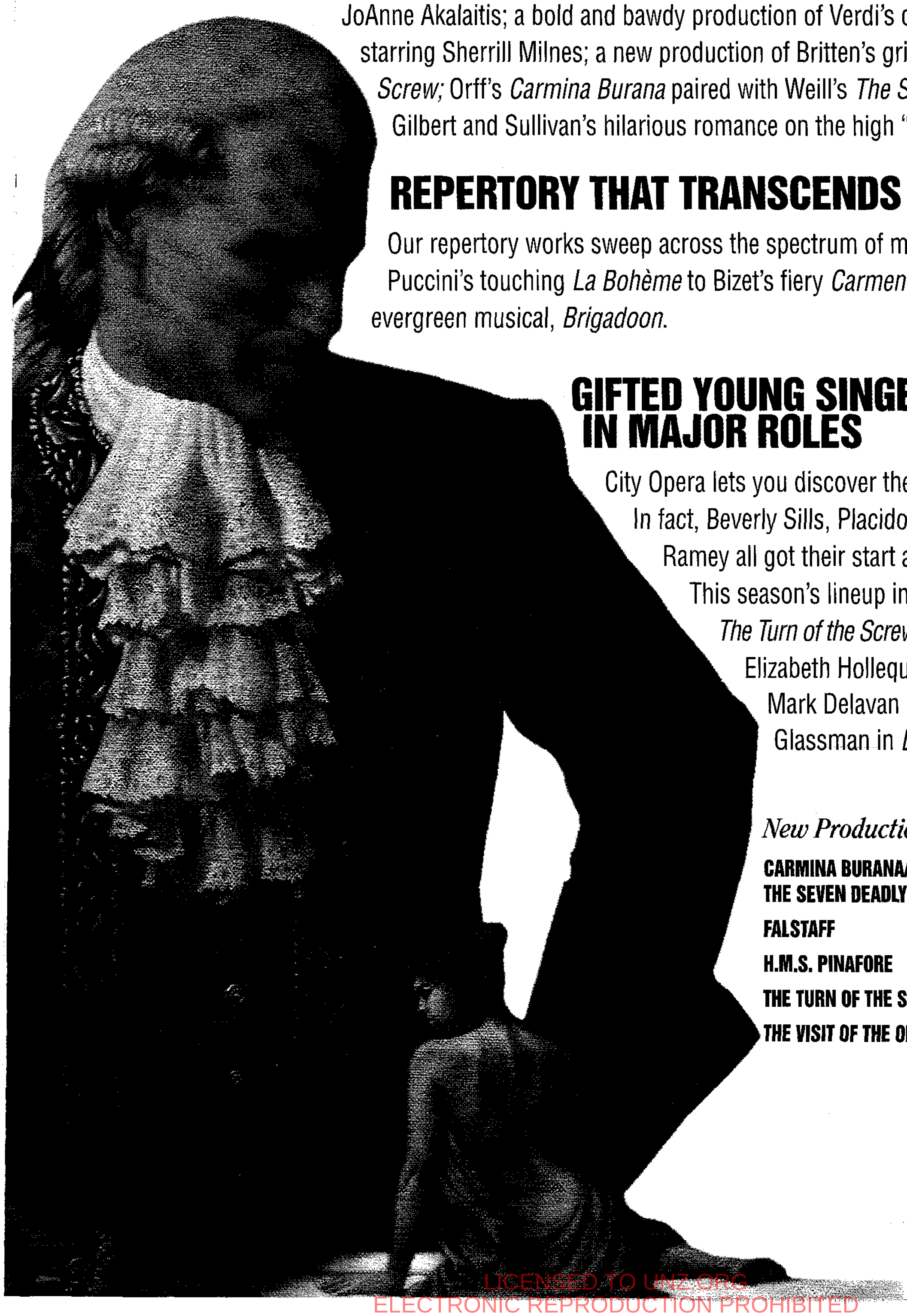
Since its inception in 1944, New York City Opera has virtually redefined the operatic repertory, staging historical rarities, traditional favorites, and contemporary classics. 1996-1997 is no exception. This season, we are staging five new productions, including the New York premiere of *The Visit of the Old Lady,* directed by renowned theater director JoAnne Akalaitis; a bold and bawdy production of Verdi's comic masterpiece *Falstaff,* starring Sherrill Milnes; a new production of Britten's gripping *The Turn of the Screw;* Orff's *Carmina Burana* paired with Weill's *The Seven Deadly Sins;* and Gilbert and Sullivan's hilarious romance on the high "C's," *H.M.S. Pinafore.*



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City Opera lets you discover the best young operatic talent. In fact, Beverly Sills, Placido Domingo, and Samuel Ramey all got their start at New York City Opera! This season's lineup includes: Lauren Flanigan in *The Turn of the Screw* and *The Seven Deadly Sins,* Elizabeth Holleque in *Der Rosenkavalier,* Mark Delavan in *Rigoletto,* and Allan Glassman in *Les Contes d'Hoffmann.*

New Productions

CARMINA BURANA/
THE SEVEN DEADLY SINS

FALSTAFF

H.M.S. PINAFORE

THE TURN OF THE SCREW

THE VISIT OF THE OLD LADY

Repertory

LA BOHÈME

BRIGADOON

CARMEN

LES CONTES D'HOFFMANN

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A SHOWPLACE FOR THE NEW

FALSTAFF

by Giuseppe Verdi

NEW PRODUCTION

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Performed in Italian with English supertitles

Sept 11, 14, 21 mat, 29 mat, Oct 6 mat, 8, 12, 16

MADAMA BUTTERFLY

by Giacomo Puccini

The critical acclaim was unanimous when New York City Opera premiered Puccini's exotic *Butterfly* as it was first heard in 1904 at La Scala. *The New York Times* hailed it as "a nobler and richer opera than the familiar one." *New York Magazine* said it is "tauter and more effective." *Newsday* praised City Opera for a "winning performance." And the *Post* called it "just about perfect."

Performed in Italian with English supertitles

Sep 12, 17, 22 mat, Oct 12 mat, 20 mat, 25 Nov 2, Apr 5 mat, 13 mat, 26 mat

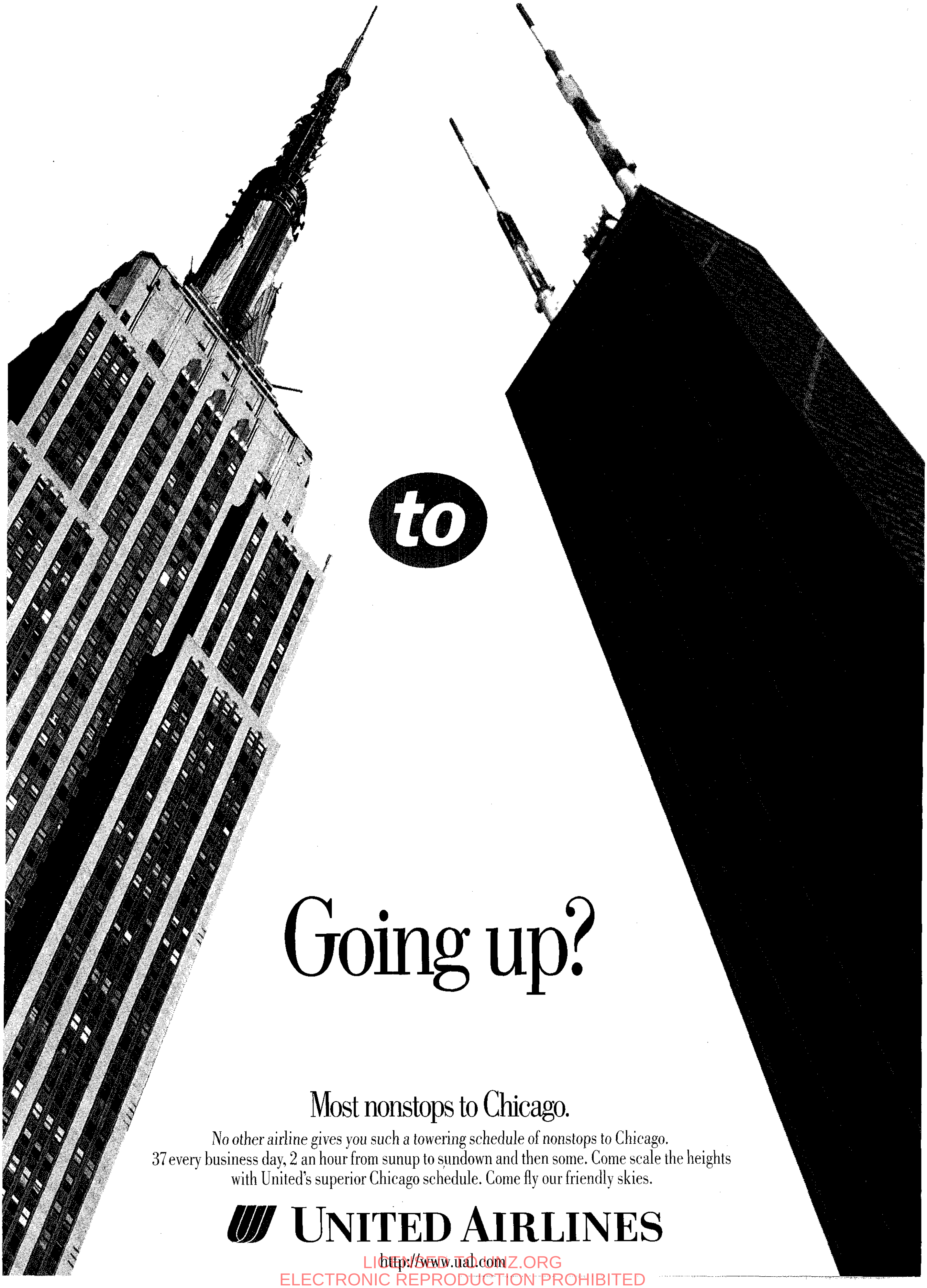
LA BOHÈME

by Giacomo Puccini

The *New York Post* called this "the most beloved opera of the last 100 years." It's Puccini's finest lyric tragedy, a touching story of young love set in 19th-century Paris. When City Opera's *Bohème* premiered last season, it was hailed by *The New York Times* as a "colorful, effective production." The *New York Post* called it "genuinely touching, placing us exactly where Puccini wanted us to be."

Performed in Italian with English supertitles

Sep 14 mat, 21, 24, 27, Oct 5 mat, Mar 8, 14, 26



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THE TURN OF THE SCREW

by Benjamin Britten

NEW PRODUCTION

Based upon Henry James' ghost tale, many critics believe this to be the "climax in Britten's musical achievements." This psychologically harrowing production was an enormous success at Glimmerglass a few seasons ago. *The New York Times* called it "elegantly conceived...powerful drama." The *New York Post* called John Conklin's sets "vivid, perfectly reflecting the supernatural in this chilling tale," and Mark Lamos' direction "gripping."

Performed in English with supertitles

Oct 3, 9, 17, 22, Nov 1

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DER ROSENKAVALIER

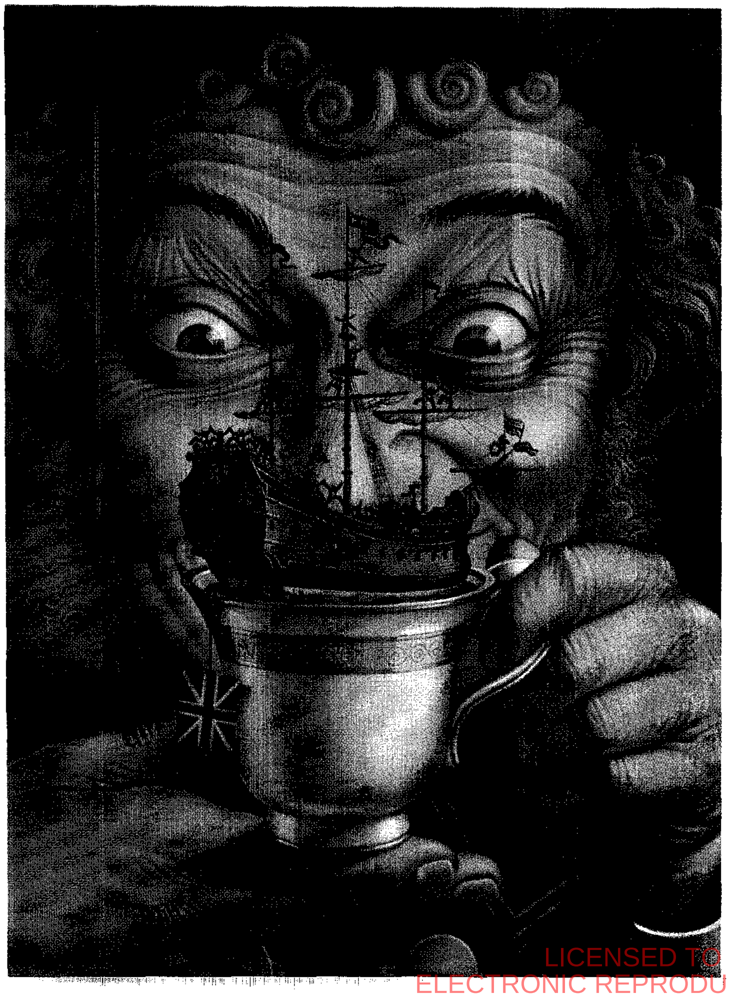
by Richard Strauss

Newsday called this Jonathan Miller production "gorgeous and radiant." An elegant combination of the comedy of manners, a bit of farce and a fillip of sweet sorrow, this fantasy is filled with Strauss' exquisite melodies, luscious colors, and seductive waltz rhythms. *The New York Times* said "we find ourselves drawn into Strauss' theatrical world."

Performed in German with English supertitles

Sep 15 mat, 19, 25, 28, Oct 4

Der Rosenkavalier is a co-production of New York City Opera, English National Opera, Houston Grand Opera, and Los Angeles Music Center Opera Association.



H.M.S. PINAFORE

by Gilbert & Sullivan

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Performed in English

Sep 20, 28 mat, Oct 1, 5, 13 mat, 19 mat, 26, Nov 3 mat, 9 mat

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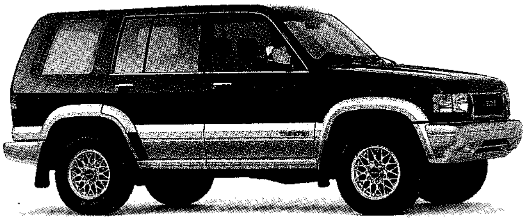

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LES CONTES D'HOFFMANN

by Jacques Offenbach

Infatuation with a doll, devotion to a singer, dalliance with a courtesan — these are the fantasies that cause the moral and spiritual decline of the poet Hoffmann. Offenbach delves deeply into the nature of love and man in this ever-engaging lyrical tale. *The New York Times* called this "an eternally fascinating and remarkable opera."

Performed in French
with English supertitles

Nov 7, 10 mat, 12, Mar 7, 15 mat, 22 mat, 25, 29

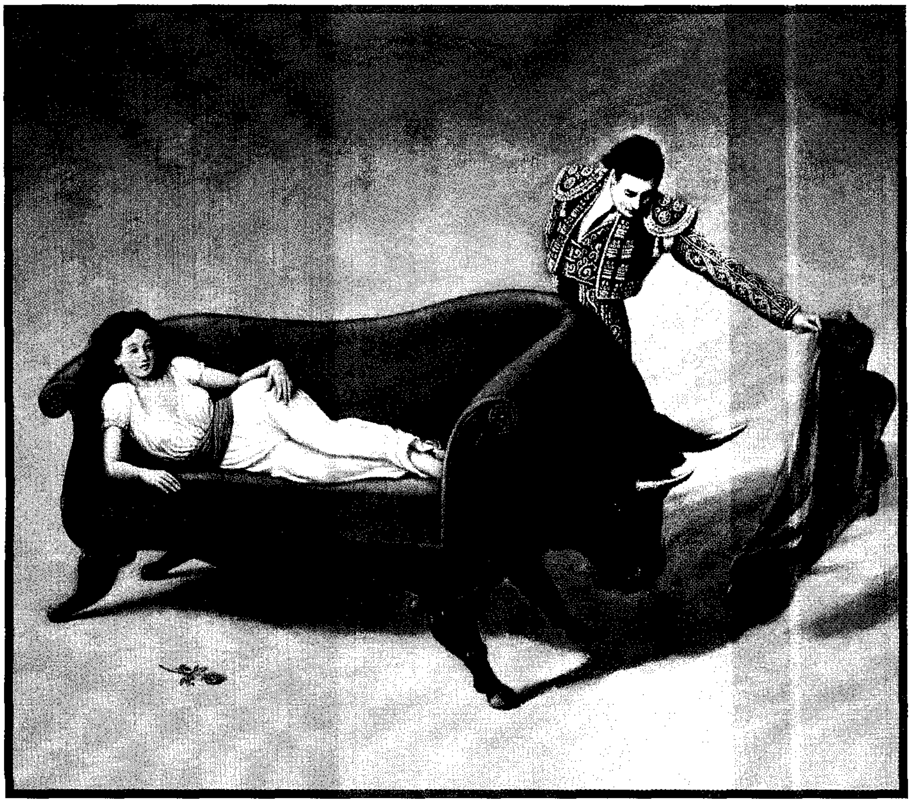
LE NOZZE DI FIGARO

by Wolfgang Amadeus Mozart

A web of amorous misadventures unravels to sublime comic effect in Mozart's ever-popular *Figaro*. From feverish overture to joyous finale, it is a model of musical craftsmanship. A City Opera signature work, this production is highly praised for its "excellent scenery," "attractive costumes," "intelligent direction" and "musically outstanding" performances.

Performed in Italian with English supertitles

Oct 18, 23, 27 mat, 31, Nov 8



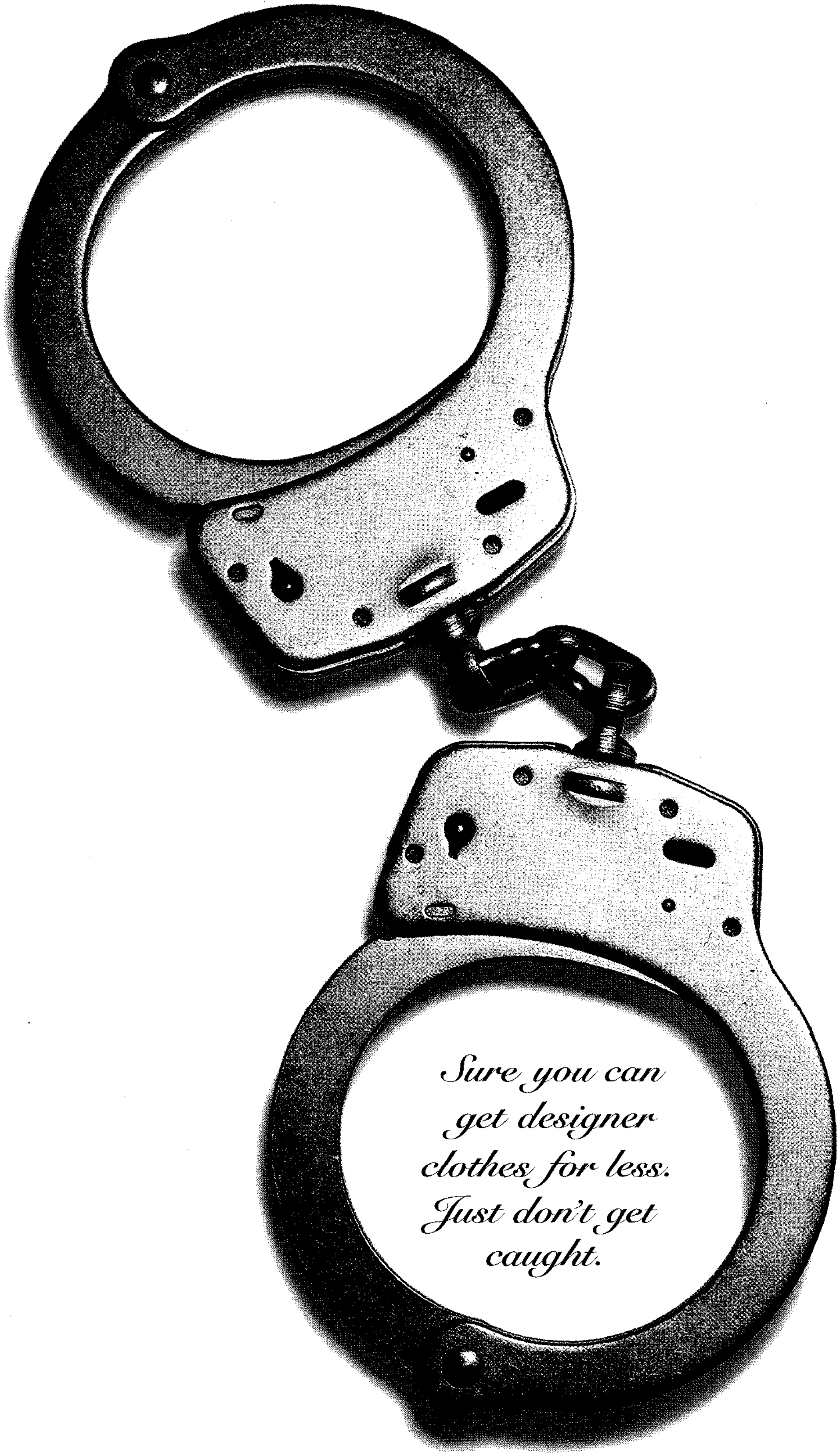
CARMEN

by Georges Bizet

The drama is riveting, the music intoxicating as Bizet's world-famous opera moves inexorably to its tragic conclusion. *Time Magazine* called this tantalizing tale of seduction and fate "a quintessential opera, with irresistible melodies, forceful drama an primal emotions," adding, "City Opera's production is refreshing."

Performed in French with English supertitles

**Oct 11, 19, 26 mat, Nov 2 mat, 6, 9,
Mar 9 mat, 13, 23 mat**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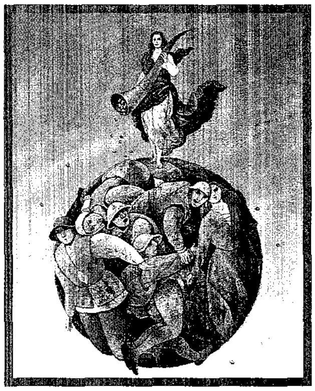
by Kurt Weill & Bertolt Brecht

NEW PRODUCTION



This exciting double-bill features two new productions: a thrilling new staging of Orff's rich tapestry of Gregorian chant, Medieval parable, and brilliantly choreographed movement; plus a fresh and original rendition of Kurt Weill's "sung ballet" — a dazzling pastiche of waltzes, marches, fox trots, and popular cabaret songs in this satirical tale of two sisters seeking their fortune in America.

Carmina Burana performed in Latin with English supertitles

The Seven Deadly Sins performed in English

Mar 15, 20, 30 mat, Apr 4, 12, 19 mat, 26

THE MIKADO

by Gilbert & Sullivan

Nanki-Poo, Yum-Yum, and all of their fellow citizens transform the stage into the make-believe world of Titipu. Deliciously satirical, magnificently musical, it's pure, frolicsome good fun from the incomparable Gilbert & Sullivan. *The New York Times* praised its "fanciful, color-mad costumes and sets, nimble choreography, comedic stage direction, and engaging cast." *Newsday* called it "a positive delight."

Performed in English

Mar 8 mat, 11, 16 mat, 21, Apr 15, 23

RIGOLETTO

by Giuseppe Verdi

Subtle characterization and radiant *bel canto* style are perfected in what is often called Verdi's first unqualified masterpiece. It is a richly layered tale about the romantic escapades of the Duke of Mantua and the vengeful treachery of his accursed jester. The *Daily News* praised this City Opera production, calling it "a marvel of invention."

Performed in Italian with English supertitles

Mar 19, Apr 5, 9, 18, 25

BRIGADOON

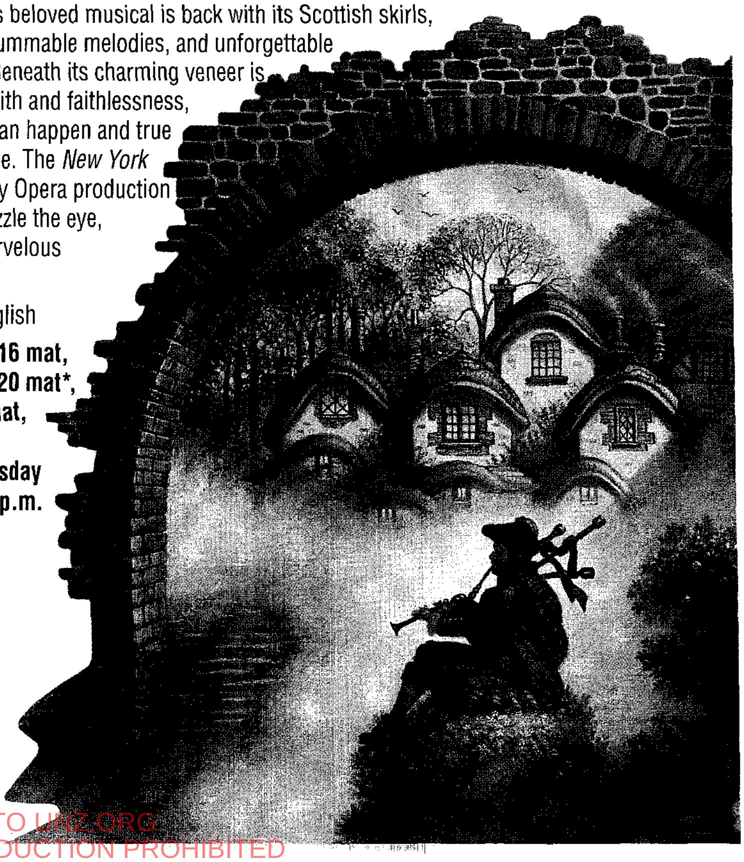
by Lerner & Loewe

Lerner & Loewe's beloved musical is back with its Scottish skirls, magical mists, hummable melodies, and unforgettable hills of heather. Beneath its charming veneer is a gentle tale of faith and faithlessness, where miracles can happen and true love can stop time. The *New York Post* said this City Opera production "continues to dazzle the eye, especially its marvelous choreography."

Performed in English

Nov 13, 14, 15, 16 mat, 16, 17 mat, 19, 20 mat*, 20, 21, 22, 23 mat, 23, 24 mat

***Special Wednesday matinee at 1:30 p.m.**



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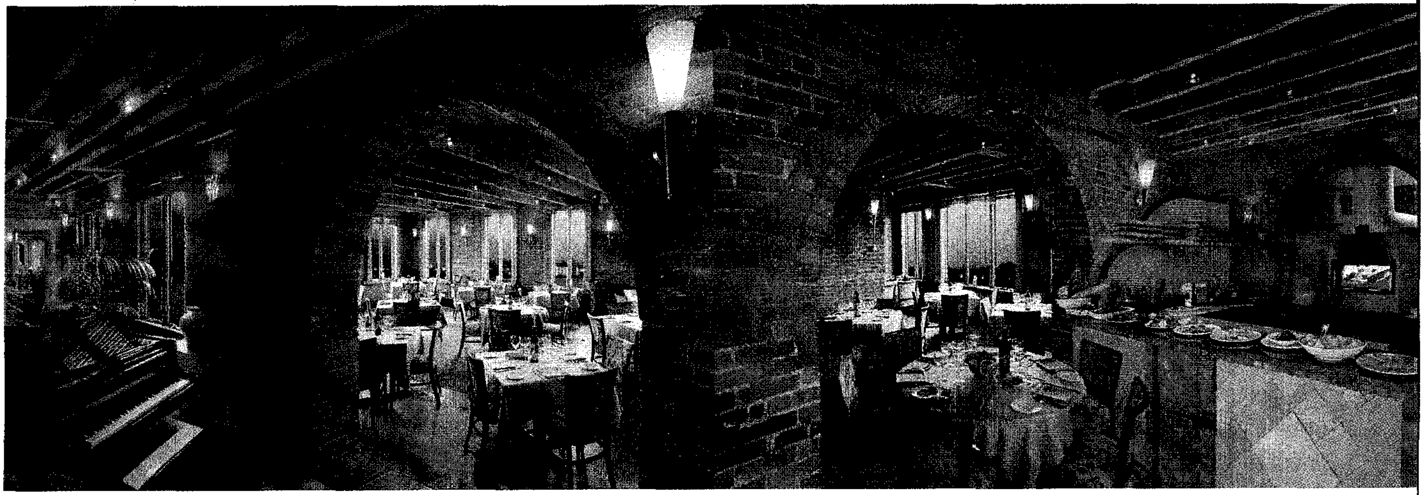

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OPERA'S TOMORROW TODAY

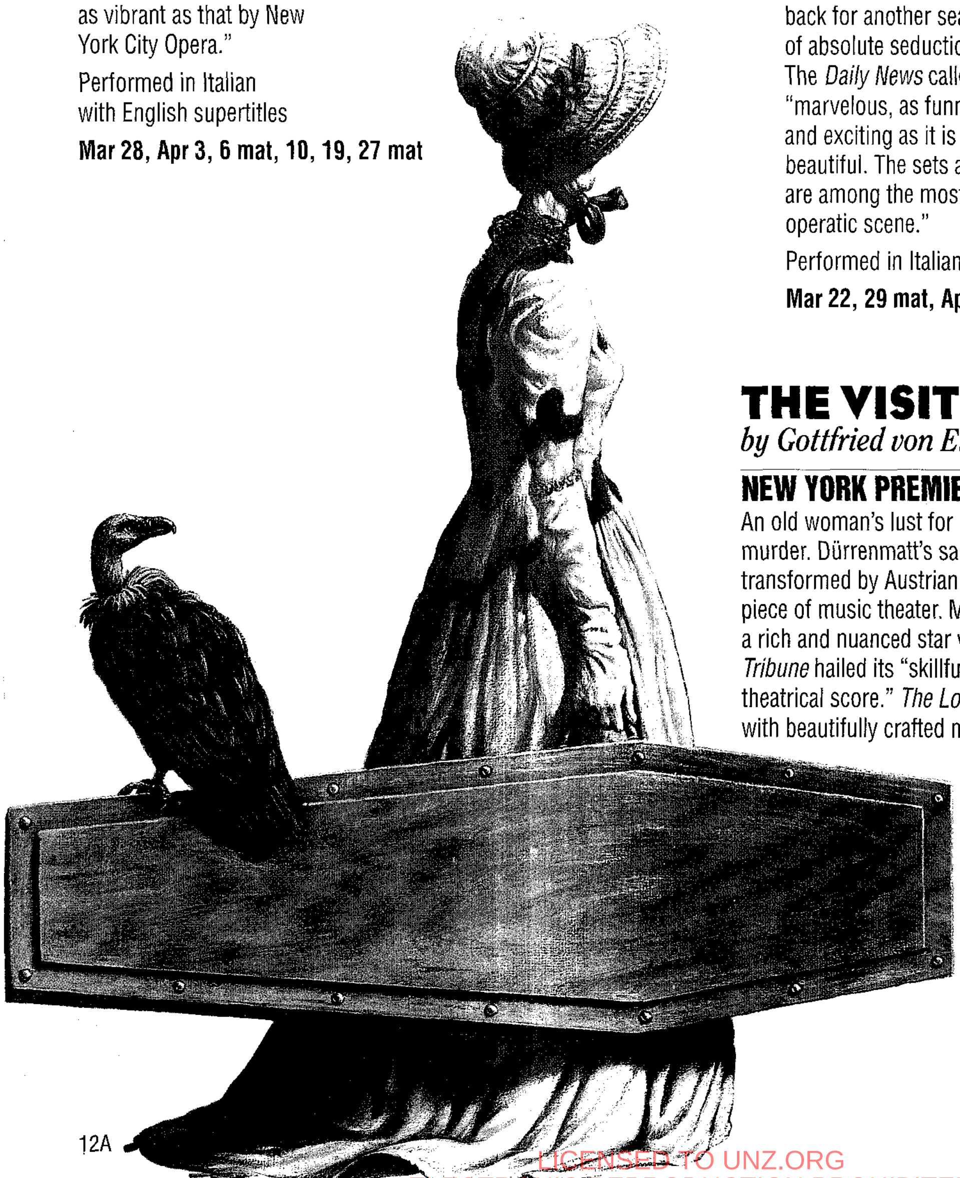
TURANDOT

by Giacomo Puccini

Puccini set his final work in a China of ancient myths and haunting landscapes. The drama, drenched in the blood-lust of an imperious princess, is set to lavishly beautiful music in what many consider Puccini's consummate achievement. *Newsday* called it "a vital, even stunning work, especially in a performance as vibrant as that by New York City Opera."

Performed in Italian with English supertitles

Mar 28, Apr 3, 6 mat, 10, 19, 27 mat



DON GIOVANNI

by Wolfgang Amadeus Mozart

With the brilliant speed of its music, its juxtaposition of high comedy and stark tragedy, many critics insist this is the greatest opera ever written — the epitome of Mozart's art. Broadway's master of magic, Harold Prince, conceived this popular production, which is back for another season of absolute seduction. The *Daily News* called it "marvelous, as funny and exciting as it is beautiful. The sets alone are among the most enchanting yet created for the New York operatic scene."

Performed in Italian with English supertitles

Mar 22, 29 mat, Apr 2, 12 mat, 20 mat

THE VISIT OF THE OLD LADY

by Gottfried von Einem

NEW YORK PREMIERE

An old woman's lust for revenge provokes a horrifying act of collective murder. Dürrenmatt's sardonic, suspense-filled drama is here transformed by Austrian composer Gottfried von Einem into a riveting piece of music theater. Mezzo-soprano Joyce Castle makes the title role a rich and nuanced star vehicle. At its American premiere, *The Chicago Tribune* hailed its "skillfully composed, tightly knit and eminently theatrical score." *The Los Angeles Times* called it "a remarkable opera with beautifully crafted music."

Performed in English with supertitles

Apr 8, 11, 16, 24

The Visit of the Old Lady is a part of the New York City Opera **Freedom Cycle**, which is sponsored by Philip Morris Companies Inc.

SPEC

WHO'S WHO THIS SEASON

SOPRANOS

Lauren Flanigan
as the Governess in *The Turn of the Screw.* "She brought a big, dark, and impassioned voice to the Governess."
— *The New York Times*

Elizabeth Holleque
as The Feldmarschallin in *Der Rosenkavalier.* "She sang the Marschallin with poignant dignity and humor." — *Newsday*

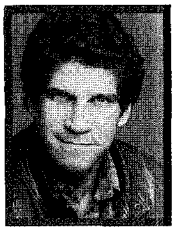
MEZZO-SOPRANOS

Joyce Castle
as Claire in *The Visit of the Old Lady.* "As an actress and musician her timing is flawless."
—*New York Post*

Mignon Dunn
as Mistress Quickly in *Falstaff.* "Riveting. Her rich voice is powerful and flexible."
—*Chicago Sun-Times*

TENORS

Patrick Denniston
as B.F. Pinkerton in *Madama Butterfly.* "His tenor is robust and expressive."
— *Chicago Sun-Times*



Allan Glassman
as Hoffmann in *Les Contes d'Hoffmann.* "A dark tenor voice with might and precision."
— *New York Magazine*

Who's Who This Season continued on pg. 15A

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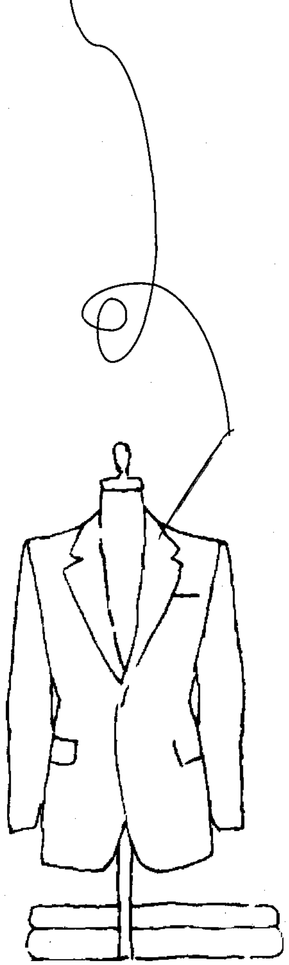

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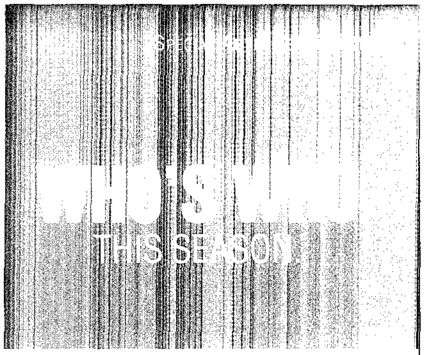

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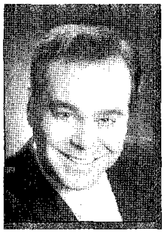
BARITONES & BASSES



Victor Benedetti
as Captain Corcoran in *H.M.S. Pinafore.* "A firm, pleasantly smooth baritone with the depth of a full bass."
— *The New York Times*

James Billings
as Sir Joseph Porter and Director in *H.M.S. Pinafore.* "A classic Gilbert & Sullivan performer with a mixture of winks, mugging and merriment."
— *The New York Times*

Mark Delavan
as Rigoletto. "His *Rigoletto* was impressive, with an uncommonly warm and enveloping baritone sound."
— *The New York Times*

John Hancock
as the baritone in *Carmina Burana.* "This baritone delivers tremendous enthusiasm, stealing all his scenes."
— *The New York Times*

Sherrill Milnes
as Sir John Falstaff in *Falstaff.* "He brought the house down with his clear, ringing tone and impassioned intensity."
— *New York Post*

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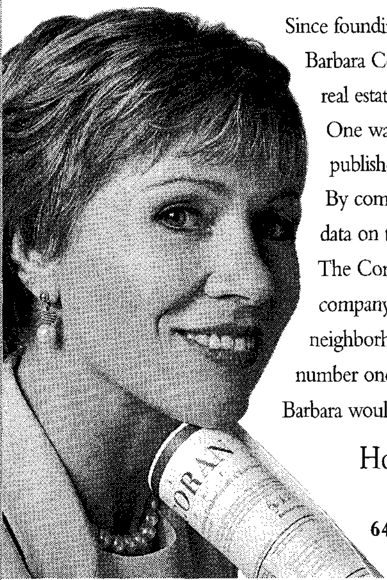
CORCORAN'S

Before She Sets Trends, She Studies Them



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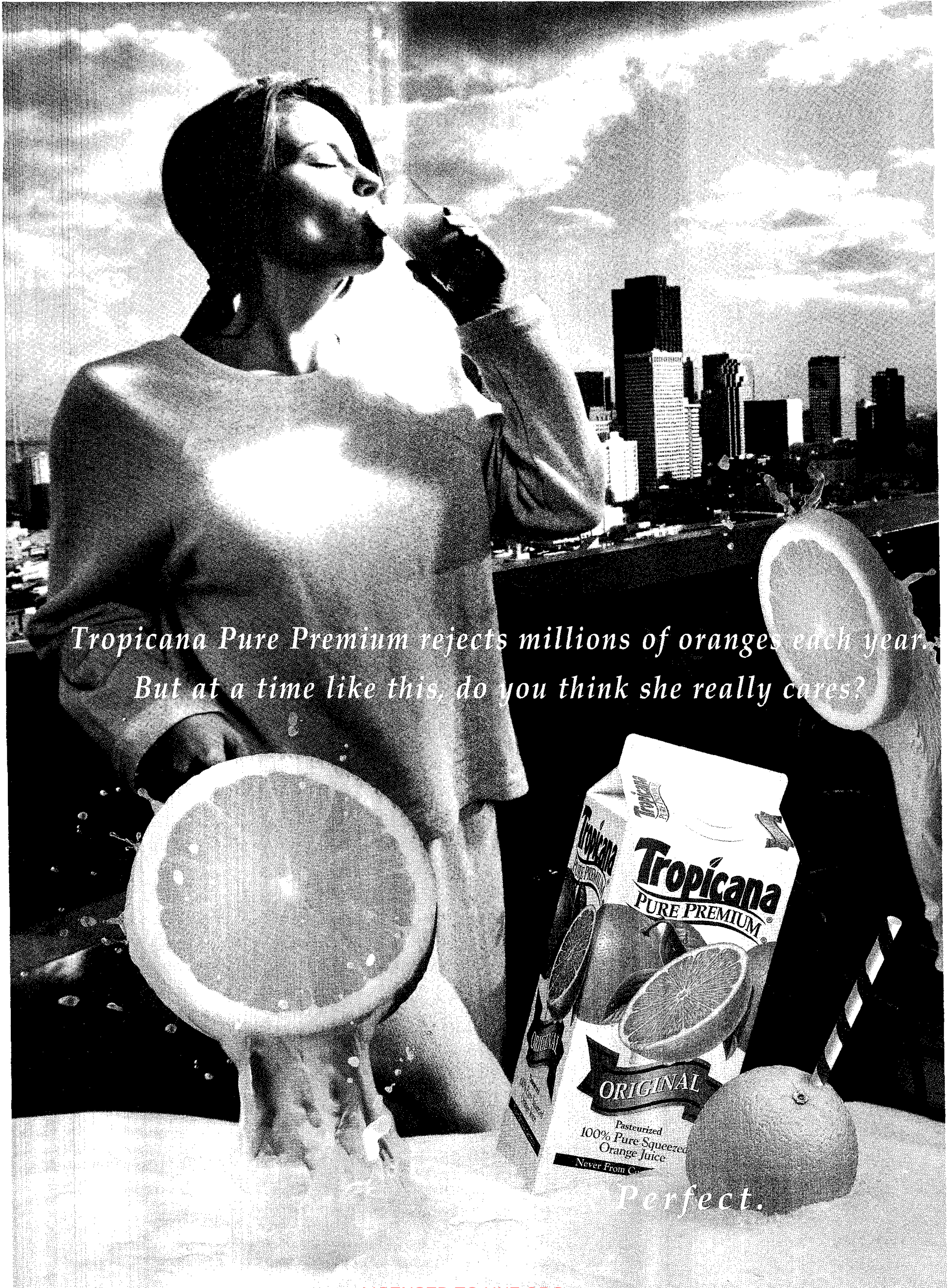
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SALES & BARGAINS **DANY LEVY**

Kick Start

. . . the season with a trip to the new Fratelli Rossetti outlet on John Street, stretch gear from Chelsea, and a savvy trick for shoe sales.

FRATELLI ROSSETTI, PURVEYOR OF conservative-yet-sleek Italian footwear, has just opened an outlet store down on John Street. All shoes, traditional oxfords to trendy *faux*-snakeskin mules, are priced at flat rates; men's shoes are $129 (were up to $390), and women's shoes are $89 (were up to $275). *Fratelli Rossetti, 18 John Street (267-9084), between Nassau Street and Broadway; A.E., M.C., V., checks; Mon.–Fri. 8 a.m.–6 p.m.*

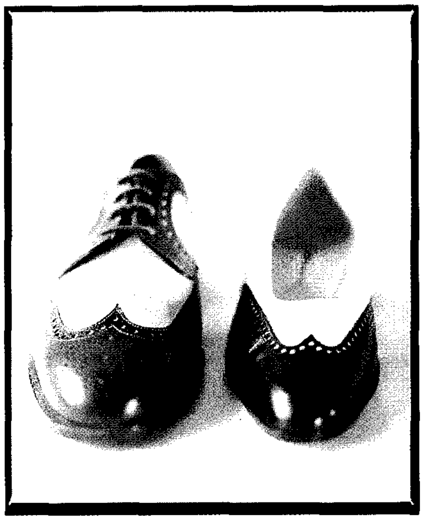
Home and the Range

BRODEAN, THE HARRY WINSTON OF THE tabletop world, is moving into a space uptown six times the size of its current Broome Street digs. To lighten the moving load, the top-of-the-line kitchenware store is clearing out stock: Discontinued linens, flatware, china, and crystal are 50 percent off; selected patterns of iittala barware, Apilco porcelain dinnerware ("Opera" pattern), and antique pine furniture (a new addition to the uptown store) are also on sale. *Brodean, 377 Broome Street (219-2424); A.E., M.C., V.; Mon.–Sun. 10 a.m.–6 p.m.; while supplies last.*

Seventh Heaven

SHOWROOM SEVEN, ONE OF THE MOST AU courant in town, has clothing and accessories by Ghost, Erickson Beamon, Whistles, Severin, and others. Its sample sale is a bit intimidating, what with all the models and skinny fashion types in the changing room, but close your eyes and suck in your abs—the clothes and accessories are extremely cool, as is the staff. Prices range from $25 to $600. *Showroom Seven, 498 Seventh Avenue, at 37th Street, twenty-fourth floor (643-4810); M.C., V., checks (with I.D.); Mon.–Fri. 10 a.m.–7 p.m.; 9/4–9/13.*

DO NOT PHONE: Send suggestions and photos to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.



His and her spectators at Fratelli Rossetti's new outlet store.

Screen Saver

IF YOU'RE AN EDUCATOR OR MEDIA PROFESsional (the latter is open to broad interpretation), or are just married to one, you can get a membership to see private and advance showings of major U.S. and foreign films. Last year, 30 films were offered, including *The American President, Lone Star,* and *Persuasion.* A full-year membership is $150 for teachers, $165 for media professionals or spouses of members; a semester's membership is $90 for educators and $95 for media professionals and spouses. *Media Educators; for information, call 439-1144 or write to Media Educators Association, Dept. N.Y.M., Box 3950, Grand Central Station, New York, N.Y. 10163.*

French Dressing

TECHNICALLY, IT'S JUST A SALE, BUT THIS year the E.V.A. diffusion showroom will look more like a mini Louis Féraud outlet. There are more than 2,500 pieces here, including women's clothing by other French designers, like Guy LaRoche, all below wholesale. Wool-cashmere winter coat, retail $1,500, here $600; tuxedo-style suit, retail $1,600, here $650. *E.V.A. diffusion, 225 West 39th Street, third floor (719-1731); A.E., M.C., V.; Mon.–Fri. 10:30 a.m.–6:30 p.m. 9/3–9/12.*

Girls Town

"A WOMEN'S SPORTS STORE CAN'T MAKE IT" was what the folks over at Nike said to Paula Shirk back in 1985 when she set up her shop, Women's Workout Gear NYC. Well, a decade later, the store has expanded and is having a sale on everything from leggings and swim goggles to sneakers and bags. Sneakers, were $59.95–$129, now $44.95–$96.75; supplex leggings, leotards, and unitards, were $23–$48, now $17.25–$36. There's also an encyclopedic selection of sports bras as well as Juicy T-shirts. *Women's Workout Gear NYC, 78 Seventh Avenue, near 15th Street (627-1117); A.E., M.C., V., checks; Mon.–Fri. 11 a.m.–6:30 p.m., Sat. 11 a.m.–6 p.m., Sun. 1:30 p.m.–5:30 p.m.; through 9/15.*

Seeking Hides

CUSTOM RESOURCE, INC., SELLS LEATHER and suede at wholesale prices, usually only to the trade. Essentially, it's a big warehouse with rows of hides (thankfully, it's less like a butcher shop than you'd think). You can bring these leathers and suedes to the tailor and have a jacket made, or reupholster that ratty couch. Overstocks, closeouts, and discontinued patterns and colors are now priced below wholesale. Leather hides are $4–$6 per square foot. Custom Resource also has miscellany like

S&B's N.B. **Problem: You're at your favorite shoe sale, they have the shoe, your size, it's 75 percent off . . . but the color, well, it's a particularly egregious shade of green. Solution: Dye them at your local shoe-repair shop. Satin and fabric are your safest bets; matte suede usually works; leather is a bit risky (especially if you get caught in the rain). Common sense dictates that dyeing the shoes a dark shade (like black or brown) yields the best results, but who would have thought that cheap shoes, at least according to Joe Rocco of Jim's Shoe Repair, often work better than really expensive ones? Places charge $10–$24, depending on the neighborhood.**

Photograph by Kenneth Chen.

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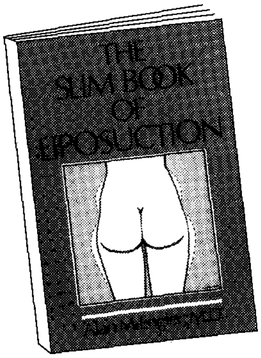

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Something Fishy

TAKESUSHI, ONE OF THE FIRST SUSHI JOINTS in town (given an overall rating of 20 by Zagat), now has a pretheater prix-fixe with three courses: miso soup, sushi-and-sashimi combination, green-tea ice cream, and Japanese tea. It's $50 for two people. *Takesushi, 71 Vanderbilt Ave. (867-5120); A.E.,M.C., V.; 5:30–7:30 p.m.*

Fit to be Tried

DR. JUDY MYERS, PH.D., IS AN EXERCISE physiologist, a nutritionist, and a bodybuilding-and-fitness champion. Through October, she's offering 50 percent off her regular fee for a nutrition-and-fitness evaluation that includes a 30-day personalized weight-loss program (you can call her night and day, anytime you're edging towards the fridge) and one free workout. Regularly $350, it's now $175. *Dr. Judy Meyers; call 726-2535 for information.*

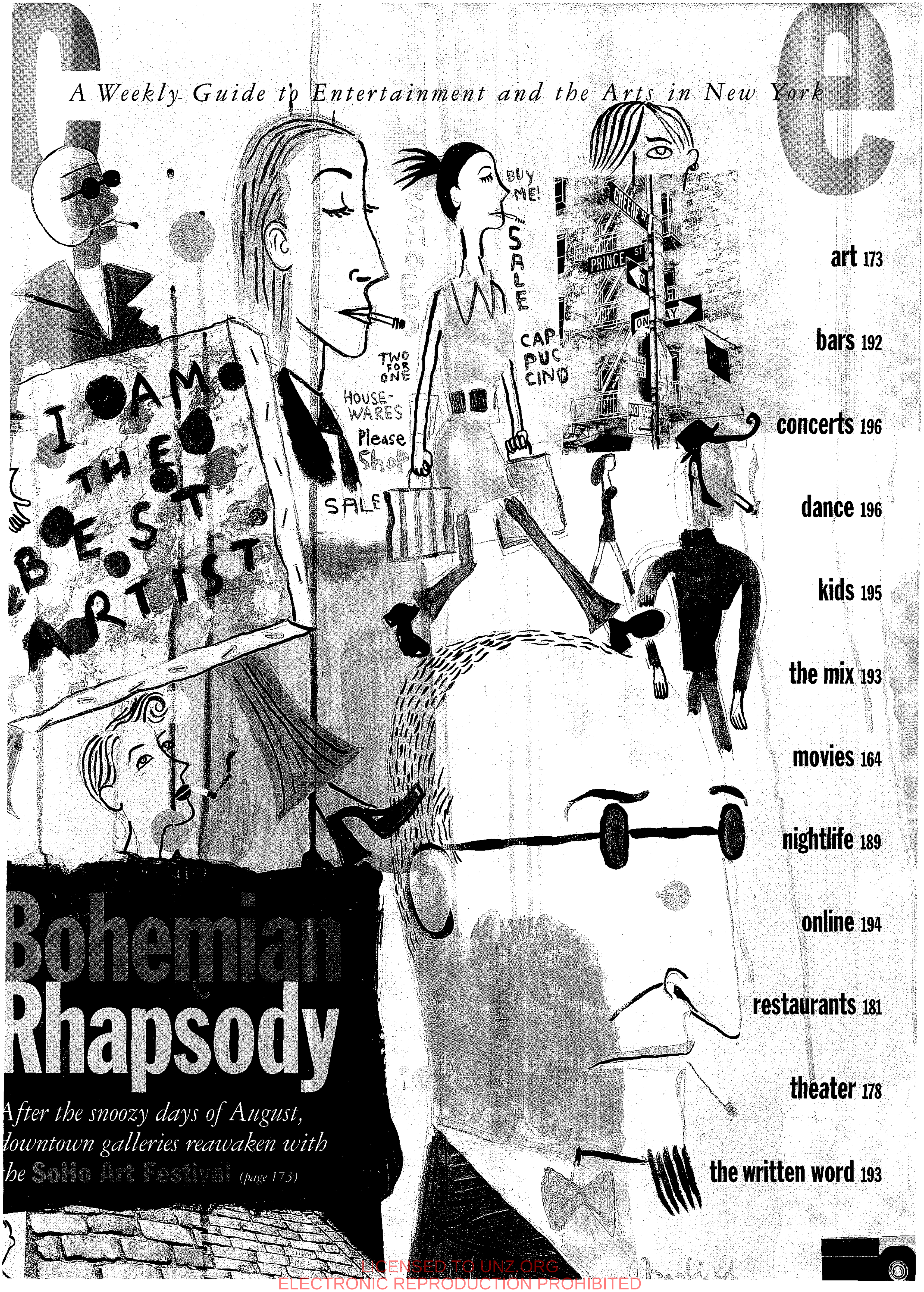
Pure Speculation

STERLING OPTICAL'S BACK TO SCHOOL/ Back to Work sale offers 50 percent off all eyeglasses lenses and special coatings. For example, regular single-vision (plastic or glass) lenses, were $60, now $30; standard bifocal lenses, were $90, now $45; scratch resistance, was $30, now $15; sunglasses tinting, was $20, now $10; polycarbonate (impact resistant), was $140, now $70. *Sterling Optical, 795 Lexington Avenue, near 61st Street (755-8927); A.E., M.C., V., checks; Tue.,Wed., Fri., Sat. 9 a.m.–7:30 p.m., Mon. and Thurs. 9 a.m.–8 p.m., Sun. 11 a.m.–5 p.m.; through 10/2.*

The Moderns

WORDS THAT COME TO MIND IN DESCRIBING Cymann's residential line of furniture: *ultrasleek, très moderne, streamlined,* and, well, *pricey.* This year, the company's having only one sale, and it's a good one—50 percent off decorator's net cost. Rolf Benz sectional in buttercream leather, list price $36,000, sale price $11,000; Kendo mahogany table, list price $16,252, sale price $5,000. *Cymann, 305 East 63rd Street, sixth floor (758-6830); A.E., checks (merchandise held until they clear); Tues.–Sat. 10 a.m.–5 p.m.; 9/3–9/7.* ▬

A Weekly Guide to Entertainment and the Arts in New York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Bohemian Rhapsody

After the snoozy days of August, lowntown galleries reawaken with he **SoHo Art Festival** *(page 173)*

movies

Synthetic Pleasures...Roger Corman's Spawn

New Films

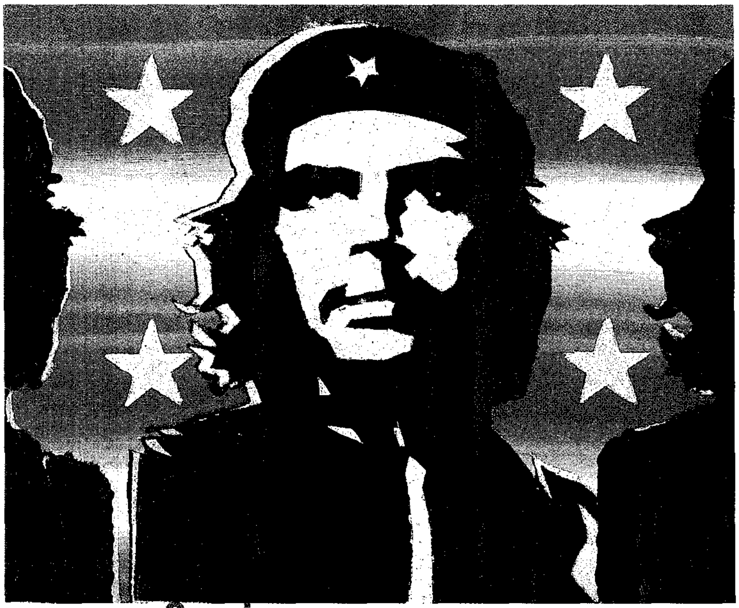
Adventures of Pinocchio—A live-action adaptation of the fairy tale with Jonathan Taylor Thomas as the marionette and Martin Landau as Gepetto. Directed by Steve Barron. (1 hr. 36 mins.; G) *Manhattan Twin; Worldwide Cinemas.*

Alaska—Two scrappy siblings take it upon themselves to search for their father when his plane goes down somewhere over Alaska. Directed by Fraser C. Heston. (1 hr. 44 mins.; PG) *23rd Street West Triplex; Gemini Twin.*

The Art and Life of Tim Rollins—A documentary about former public-school teacher Tim Rollins, who has quietly run an artists' collective for at-risk young men in the South Bronx for well over a decade. Directed by Dan Geller and Dayna Goldfine. (87 mins.; NR). *Cinema Village.*

★**Aventurera**—A camp classic of Mexican cinema about an impoverished young woman who is sucked into a life of rhumba dancing and prostitution. (1 hr. 41 mins.; NR) *Film Forum.*

★**Basquiat**—Jeffrey Wright, the young actor who plays the doomed painter Jean-Michel Basquiat, makes a lovely angel of art. Walking down some SoHo street as if he were gliding through air, this kid is barely plugged in to the great teeming world around him. The painter Julian Schnabel wrote and directed the movie, and in his conception, Basquiat is a sacrificial victim of the rabid art world. Schnabel directs the art-world scenes with gusto and wit; David Bowie and Dennis Hopper are very funny together as Andy Warhol and Bruno Bischofberger, greedily pawing over some of Basquiat's "ignorant art." These people are so intent on business, they become unconscious comic figures, like the burghers in some seventeenth-century genre painting (they don't enter a room, they take possession of it). It's the old story: Too much too soon, and the kid couldn't handle it. This Basquiat is not responsible for anything, least of all himself, and art cannot save him. It's a grim myth, and not entirely believable, but Jeffrey Wright is very touching. (Denby; 8/19/96) (1 hr. 46 mins.; R) *Angelika Film Center; Eastside Playhouse; Pavilion/Windsor.*



Opening

Army of One

'Ernesto Che Guevara: The Bolivian Diary' is based on the late insurrectionist's journal, in which he chronicled not only his revolutionary stratagems against the Bolivian regime but the day-to-day difficulties—like his asthma. Richard Dindo's documentary has a two-week run at Film Forum beginning September 4.

The Big Squeeze—A Highland Park hustler helps a deeply religious housewife exact revenge on her deadbeat husband. With Lara Flynn Boyle, Danny Nucci, and Peter Dobson. Written and directed by Marcus DeLeon. (1 hr. 40 mins.; R). *Area theaters.*

Bordello of Blood—*Tales From the Crypt* presents this schlock-horror story about a coven of L.A. vampires and the evangelist who hunts them. With Dennis Miller, Corey Feldman, and Angie Everheart. (1 hr. 27 mins.; R) *National Twin.*

Carpool—A beleaguered ad exec and his young charges are carjacked by a would-be criminal in this comedy directed by Arthur Hiller. With David Paymer, Tom Arnold, and Rhea Perlman. (1 hr. 29 mins.; PG) *Village East; 19th Street East; Chelsea; Criterion Center; First & 62nd St. Cinema; Orpheum; 84th Street Six.*

Cold Comfort Farm—John Schlesinger's latest is a funny but rather smug little movie based on Stella Gibbons's funny but smug little 1932 novel about an impoverished, well-brought-up girl, Flora (Kate Beckinsale), who goes to live with her dim, depressed relatives on a Sussex farm. Flora won't stand for anything but the best and most rational behavior, and the men and women on the farm are so abashed by her that they go along. Still, in all, life doesn't put up much of a fight. *Cold Comfort Farm* presents, without irony, a triumph of tidiness: Its wit is sarcastic, asexual, and finally more convenient and self-regarding than bracing. (Denby; 5/27/96) (1 hr. 50 mins.; PG) *Regency.*

★**Courage Under Fire**—Denzel Washington gives an intense, imploding performance as Lieutenant Colonel Nathaniel Serling, a Gulf War tank commander who gives an order at Al Bathra that accidentally destroys an American tank and kills the men inside—men from Serling's own company. But the Pentagon buries the friendly-fire incident, and the colonel is given a lousy desk job: investigating whether servicemen nominated for medals actually deserve them. He becomes obsessed with the case of a Medevac-helicopter pilot, Captain Karen Walden (a convincing Meg Ryan), who died on the ground while trying to rescue some stranded soldiers. What is the truth? Screenwriter Patrick Sheane Duncan and director Edward Zwick obviously took a good look at the familiar Kurosawa masterpiece *Rashomon,* in which the audience sees the same story—a rape and a possible murder in a forest—from the point of view of four different participants. Colonel Serling travels the country tracking down Walden's crew, and from the point of view of one man and then another, we see the helicopter go down. Did Walden maintain her authority? Or did she panic? Zwick stages the events again and again, with overlapping details—but significant and fascinating details. (Denby; 7/22/96) (1 hr. 56 mins.; R) *23rd Street West Triplex; Criterion Center; First & 62nd St. Cinema; 62nd and Broadway.*

The Crow: City of Angels—Vincent Perez reprises the role originated by the late Brandon Lee, in this *faux*-gothic tale of an avenging angel. (1 hr. 25 mins.; R) *Village East; 34th Street Showplace; Chelsea; Cinema I, II, Third Ave.; 86th Street; 84th Street Six; New Coliseum; Olympia Cinemas; Plaza Twin; Plaza.*

★**Emma**— *Emma* is perhaps the most steely and demanding of Jane Austen's books—some of it is almost unnervingly cold—and for long periods, director Douglas McGrath stays merrily on the surface. Gwyneth Paltrow is lovely, but she's not the most imposing Emma one could imagine. The rich and landed Emma Woodhouse is a kind of local queen with almost unlimited power—not a bad person, exactly, but a snob, a malicious wit, and an unconscious dictator who manipulates her hapless young protégée, Harriet (Toni Collette), rather shamelessly. Paltrow is at her best not when she's pushing around Collette but when she's flirting with Jeremy Northam as Mr. Knightley, her brother-in-law and the only human being from whom Emma will bear hearing the truth. McGrath uses an old trick from Hollywood romantic

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings Online see the last page of this section.

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comedy: Paltrow and Northam, through the most trivial scenes, exchange little smiles of amusement; they have a private reality, far removed from the merely social world around them. Yet they live in that world, and the movie becomes very passionate when Emma violates one of its important social codes, casually insulting the chattering Miss Bates (Sophie Thompson) at a picnic. This is one of the most celebrated scenes in English literature, and it could have gone wrong in many ways, but it doesn't. McGrath quietly builds a number of things that finally pay off. (Denby; 8/19/96) (2 hrs. ; PG) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Worldwide Cinemas; 86th Street East; Beekman; Lincoln Square.*

The Fan—Robert De Niro stars as a loner who will stop at nothing to salvage his favorite ballplayer's declining professional, and personal, reputation. With Wesley Snipes. (2 hrs. ; R) *Village East; 19th Street East; Criterion Center; Gemini Twin; Orpheum; Lincoln Square; New Coliseum.*

First Kid—Annoyingly affable comic Sinbad plays a Secret Service agent assigned to protect the president's bratty son. Directed by David Mickey Evans. (1 hr. 41 mins.; PG) *Village East; 23rd Street West Triplex; Cinema I, II, Third Ave.; 86th Street East; 84th Street Six; New Coliseum; Nova.*

Fled—Two escaped convicts (Laurence Fishburne and Stephen Baldwin), on the run from both the Feds and the Cuban Mafia, attempt to stay alive by retrieving stolen money and a valuable computer disk. Directed by Kevin Hooks. (1 hr. 45 mins.; R) *Criterion Center.*

Flirt—In Hal Hartley's latest, the same scenario repeats with ever-so-slight variations: Three couples, in three cities, grapple with commitment, unrequited longing for another, and a life-altering gunshot. Quirkily endearing. (1 hr. 25 mins.; NR) *Film Forum.*

Foxfire—The lives of four small-town girls are transformed when a mysterious young loner (Angelina Jolie) encourages them to fight the patriarchy. Based on the novel by Joyce Carol Oates. Directed by Annette Haywood-Carter. (1 hr. 42 mins.; R) *Art Greenwich Twin; Embassy 2–4.*

Girls Town—With a documentary style somewhat akin to last summer's *Kids,* director Jim McKay chronicles the day-to-day trials of three lower-class high-school seniors on the fringes of mainstream society. At times affecting, though it lacks a real final, emotional punch. Starring Lili Taylor, Anna Grace, and Bruklin Harris. (1 hr. 30 mins.; R) *Angelika Film Center.*

The Green House—An elderly man and his young granddaughter, in World War II Paris, create a fantasy world that, ultimately, becomes reality as they know it. In French with English subtitles. Directed by Philippe de Broca. (1 hr. 33 mins.; NR) *Quad Cinema; Angelika 57.*

Heavy—Set in an isolated town in upstate New York, James Mangold's debut feature tells the story of a painfully shy, overweight cook (Pruitt Taylor Vince) who falls in love with a beautiful new waitress. With Evan Dando, Liv Tyler, and Deborah Harry. (1 hr. 45 mins.; NR) *Sutton.*

Highway of Heartache—Racism, misogyny, molestation, and almost every other big social issue of the day is somehow worked into this, allegedly the first-ever country-and-western musical populated by drag queens. Directed by Greg Wild. (1 hr. 26 mins.; NR). *Lighthouse Cinema.*

House Arrest—When Grover and Stacy Beindorf's parents announce that they are separating, the kids lock them in the basement, thereby igniting a neighborhood trend. With Kevin Pollack and Jamie Lee Curtis. Directed by Harry Winer. (1 hr. 38 mins.; PG) *First & 62nd St. Cinema; Lincoln Square.*

Hunchback of Notre Dame—Disney's animated adaptation of the Victor Hugo novel. With the voices of Tom Hulce, Demi Moore, Jason Alexander, and Kevin Kline. Directed by Gary Trousdale and Kirk Wise. (1 hr. 35 mins.; G) *Cinema I, II, Third Ave.; Embassy 2–4; Sutton.*

Independence Day— A gigantic spaceship hovers over the Empire State Building, opens its lower doors, emits powerful rays, and—pow!—the Empire State Building explodes into flames. Epics of destruction follow, with flames rolling down streets like water rushing through a tunnel. Will the world be saved? It all depends on a few oddballs—a wimpish young president with a hidden streak of stubbornness (Bill Pullman), a swaggering black marine pilot (Will Smith), a failed Jewish techno-genius (Jeff Goldblum), and a redneck boozer (Randy Quaid) who may have been kidnapped and "abused" by aliens on a recent visit. Shadows pass over Los An-

Festival

The Indie 65

Mathieu Kassovitz's highly charged 1995 film 'La Haine' (with Vincent Cassel, below) is one of 65 films that will be screened during 'Best of the Indies,' an amazingly disparate, comprehensive program at Anthology Film Archives. (See "Museums, Societies, Etc.," for info.)

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geles, New York, and Washington, and director Roland Emmerich gives us a recurring moment, The Look: The camera dollies in rapidly as one person after another raises his head and sees a huge, hovering craft and is struck dumb. Mostly, the effects are cheesy. Aside from one small moment of mystery and terror, Emmerich and co-writer Dean Devlin (whose last hit, *Stargate,* was cheesy on a smaller scale) seem eager to make everything as banal and movieish as possible, and the audience is left thinking, *If only the aliens would come!* (Denby; 7/8/96) (2 hrs. 24 mins.; PG-13) *Village East; Sutton; Ziegfeld; Lincoln Square; Metro Cinema.*

The Island of Dr. Moreau—Marlon Brando, David Thewlis, and Val Kilmer star in this latest adaptation of the H. G. Wells classic about a mad scientist who has been conducting bizarre, cross-species experiments and the United Nations lawyer who struggles to stop him. Directed by John Frankenheimer. (1 hr. 36 mins.; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Astor Plaza; Crown Gotham; Orpheum; 84th Street Six; Nova; Brooklyn Heights; Plaza Twin.*

Jack—Robin Williams stars as a 10-year-old boy who has a progeria-like disease that causes his body to age at four times the normal rate. With Diane Lane and Brian Kerwin. Directed by Francis Ford Coppola. (1 hr. 57 mins.; PG-13) *23rd Street West Triplex; Guild 50th Street; First & 62nd St. Cinema; Orpheum; Lincoln Square; Metro Cinema.*

John Carpenter's Escape From L.A.—In this remake of *Escape From New York,* Snake Plissken (Kurt Russell) has been infected with a deadly virus. If he can follow presidential orders—that is, travel to L.A., locate the president's daughter, retrieve the valuable information she has stolen, and kill her—he will be injected with the antidote. (1 hr. 42 mins.; R) *Waverly; First & 62nd St. Cinema.*

Kansas City—Robert Altman and collaborator Frank Barhydt re-create K.C. during the Depression, on the eve of the 1934 congressional elections. At the Hey-Hey Club, great jazz musicians, including Lester Young and Coleman Hawkins, jam through the night as a very young Charlie Parker watches in awe from the balcony. At the same time, Blondie O'Hara (Jennifer Jason Leigh) kidnaps a wealthy lady—the laudanum-addicted wife (Miranda Richardson) of a local big shot. It seems that Blondie's husband, a petty hood and stick-up artist, has fallen into the hands of the local gangsters who run the Hey-Hey Club, and Blondie thinks that she can somehow trade the fancy wife for her thieving husband. Harry Belafonte, as gangster Seldom Seen, is given long, ruminative monologues on the subject of black-white relations, and he etches the mood as clearly as acid cuts into copper. But most of the time we are watching Leigh and Richardson haul themselves around from one place to another; Richardson overacts wildly, and Leigh, once again, confuses humorlessness with truth. Altman cuts back and forth between Kansas City mayhem and the men playing at the club, between urban corruption and the musical communion of people creating a culture on their feet, and while the jazz is a joy to hear, the structure of the movie never makes any sense. Jazz, an art form of irony and mockery and subtilized forms of revolt, so elusive in its meanings, finally does little in *Kansas City* but serve as a relief from a weirdly uninvolving plot. The movie offers a metaphorical structure without a working metaphor at its heart. (Denby; 9/2/96) (1 hr. 58 mins.; R) *Village Theatre VII; Baronet/Coronet; Lincoln Plaza Cinemas.*

Kingpin—Woody Harrelson stars as a former bowling champ with a prosthetic hand and an Amish protégé, in this comedy from brothers Peter and Bobby Farrelly, who were also responsible for *Dumb and Dumber.* With Bill Murray and Randy Quaid. (1 hr. 53 mins.; PG-13) *Manhattan Twin; Worldwide Cinemas.*

★**Lone Star**—John Sayles's latest begins with a skeleton discovered among the Texas cactus and a reluctant sheriff (Chris Cooper) trying to figure out whether his dead father, a hero, was also a murderer. What starts as a criminal investigation turns into a mini-epic. Two generations of white, black, and Mexican characters become mixed up in one another's lives, and while Sayles's ambition and ingenuity is surely admirable, one can't help but wonder how many packs of three-by-five cards he used to keep track of the plotlines. Sayles, the veteran of many independent productions, will never be a natural. His screenwriting can be prosily over-explicit one minute, fancy the next, and his movies are visually undistinguished. Yet *Lone Star* is haunted by a sense of America as a peculiar destiny—up-rootedness as a common fate. The movie never talks down to us, and we repay its trust by staying absorbed in it. (Denby; 7/22/96) (2 hrs. 18 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Maborosi—A young woman retreats, with her son, to a remote Japanese island in the wake of her husband's suicide. Directed by Hirokazu Kore-eda. (1 hr. 50 mins.; NR). *Area theaters.*

Madagascar Skin—A comic love story about a painfully shy gay man (John Hannah) and a promiscuous heterosexual (Bernard Hill). Directed by Chris Newby. (1 hr. 33 mins.; NR) *Quad Cinema.*

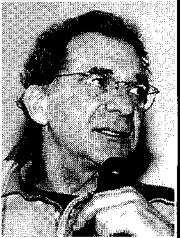
Manny & Lo—Two young sisters run away from their separate foster homes and, along the way, kidnap a kindly store clerk (Mary Kay Place) who is not what she appears to be. Written and directed by Lisa Krueger. (1 hr. 30 mins.; R) *Lincoln Plaza Cinemas.*

Matilda—Danny DeVito directed and stars in this adaptation of the Roald Dahl story about a magical little girl saddled with unresponsive parents. Starring Rhea Perlman and Mara Wilson. (1 hr. 35 mins.; PG) *Gemini Twin; Lincoln Square.*

Multiplicity—Michael Keaton stars in this comedy about a beleaguered man who clones himself in

GENE HACKMAN

RON HOWARD



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order to meet the demands of daily life. Directed by Harold Ramis. (1 hr. 50 mins.; PG-13) *Worldwide Cinemas.*

★**Purple Noon**—Martin Scorsese presents this rerelease of Rene Clement's incredibly stylish, sexy, and intelligent thriller about an amoral young playboy (the stunning Alain Delon) who kills an acquaintance and adopts his identity. Not to be missed. Based on Patricia Highsmith's novel *The Talented Mr. Ripley.* (1 hr. 58 mins.; PG-13) *Paris Theater.*

★**Rendezvous in Paris**—Eric Rohmer's very slight, very lovely film consists of three vignettes about reversals in love. The stories are precisely shaped, yet Rohmer leaves himself some time to observe the way someone walks around a room, or the way a woman holds her head when she talks to a man. His subject, as always, is attraction, and what might be called self-presentation, the dance of aggression and retreat. Looking at these little stories, we may think the Parisians are a lot happier than we are. Men and women speak openly of their likes and dislikes and their opinions of one another; they still give each other room to flirt. If Rohmer is right, the mass media haven't wiped out the French; there's still a touch of the nineteenth century in these exchanges—a touch of the dramatized dialogue of the novel as well. Of the three stories, the first, about an anxious young woman and the revenge she takes on her philandering boyfriend, is the best, but they are all filled with views of Paris parks, streets, and cafés. There's an inescapably philistine side to this: The movie is very pleasing for Americans stuck at home, longing for Europe and some literate romantic talk. (Denby; 8/26/96) (1 hr. 40 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

The Rock—A group of mad military types, led by Ed Harris, takes some tourists hostage on Alcatraz Island and points missiles at San Francisco. The FBI matches up its young expert in chemical-biological weapons, Nicolas Cage, and a British agent who has been rotting in jail for 30 years, Sean Connery, and sends them to eliminate the renegade military unit and free the hostages. Cage and Connery try to give the movie a grounding courage, loyalty, humor, and other humane virtues, but they can't transcend the absurdly violent fascist-adolescent-adventure atmosphere. (Denby; 6/24/96) (2 hrs. 9 mins.; R) *Embassy 2–4.*

She's the One—In writer/director Ed Burns's follow-up to last year's acclaimed *The Brothers McMullen,* he once again explores that peculiar brand of Irish-Catholic familial dysfunction along with several different commitment issues. With John Mahoney, Mike McGlone, and Cameron Diaz. (1 hr. 36 mins.; R) *Village East; 34th Street East; Chelsea; 86th Street; New York Twin; Lincoln Square; Brooklyn Heights; Pavilion/Windsor.*

Small Faces—A young man in sixties Glasgow is torn between his two brothers: one a thuggish local gang member and the other, an artist who aspires to greater things. With Iain Robertson, J. S. Duffy, Joseph McFadden, and Kevin McKidd. Directed by Gilles MacKinnon (*The Playboys*). (1 hr. 48 mins.; R) *Quad Cinema; Carnegie Hall Cinema.*

Solo—Mario Van Peebles stars as the perfect combat soldier—a pure machine built of computer chips intricate wiring—sent into battle on a top-secret mission against guerilla fighters in Latin America. Directed by Norberto Barba. (1 hr. 33 mins.; PG-13) *Village Theatre VII; Criterion Center; Gemini Twin; 84th Street Six; New Coliseum; Nova.*

Stealing Beauty—Bernardo Bertolucci's latest film isn't very good, but at least there are some handsome bodies in it, and the shimmering golden heat of Tuscany. At an artist's villa in the hills near Siena, a group of characters found only in mediocre European movies—a sculptor, a dying playwright, an elderly antiques dealer, a declining earth mother or two—gather in various states of semi-nudity and conversational indiscretion and witness an *echt* art-movie spectacle. A beautiful American girl (Liv Tyler) has arrived from the States in order to find her father and also, it seems, to lose her virginity. Neither of these quests is carried out with any great sense of dramatic energy, but the movie is physically pleasing and occasionally very sexy. (Denby; 6/24/96) (1 hr. 58 mins.; R) *Carnegie Hall Cinema; First & 62nd St. Cinema.*

Supercop—Jackie Chan stars as a humorously determined police officer. Worth it for Chan's daring stunt work alone. Directed by Stanley Tong. (1 hr. 30 mins.; R) *Embassy 2–4.*

Sweet Nothing—In a movie made before she got famous, Mira Sorvino plays the wife of a Wall Street exec–crack addict (Michael Imperioli). Directed by Gary Winick. (1 hr. 42 mins.; R). *Area theaters.*

The Spitfire Grill—When the crotchety owner of the Spitfire Grill (Ellyn Burstyn) falls ill, she turns over the day-to-day operation of her restaurant to a guarded young woman (Alison Elliot) who harbors a dark secret. With Marcia Gay Harden. Written and directed by Lee David Zlotoff. (1 hr. 51 mins.; PG-13) *Lincoln Square.*

The Stupids—A mentally challenged family—headed, aptly enough, by Tom Arnold—stumbles upon a massive arms-smuggling conspiracy while investigating the daily "theft" of their garbage. (1 hr. 34 mins.; PG) *Waverly; 19th Street East; Criterion Center; 84th Street Six.*

A Time to Kill—Instant matinee-idol Matthew McConaughey glistens, gleams, and spreads warmth—on other people, of course, but most generously upon himself. At the moment, however, he is a very limited actor. The plot itself (which is based on a seven-year-old John Grisham novel) is a cliché-ridden courtroom drama set in the racially divided South. Here we are in a corrupt, racist small town with its noble, victimized blacks and vicious white rednecks, and, as in every cheap melodrama, you can tell immediately if someone is a good person by how nice he is—even the great Kevin Spacey, playing an ambitious lawyer, gives a blunt, obvious performance. Director Joel Shumacher and screenwriter Akiva Goldsman use the Klan to distract us from their main story: A black mill worker (Samuel L. Jackson) has killed the two young rednecks who raped his 10-year-old daughter; he's then put on trial, with only McConaughey's inexperienced attorney—a Grisham standby—to represent him. The mill worker pleads insanity, but anybody can see that, right or wrong, he's the sanest man in the country. Jackson's mill worker sits in jail, yet he's so much smarter than McConaughey—meant to be the hero—that *A Time to Kill* compounds its embarrassment. We have to wait for McConaughey to figure out that a black man can't get a fair trial in this country. (Denby; 8/12/96) (2 hrs. 28 mins.; R) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; Orpheum; Tower East; Lincoln Square; Olympia Cinemas.*

★**Tin Cup**—Kevin Costner is back, this time as Roy McAvoy, a driving-range golf pro somewhere in West Texas. Known as "Tin Cup" for reasons anatomical as well as professional, Roy is wasting his life; he has tremendous talent, but it's a talent for making incredible shots at weird angles, not for winning tournaments. Winners enjoy having Roy around because they can feel superior to him; losers like him even more because, for all his talent, he doesn't outclass them; and women find him cute—a little boy with a streak of nobility. Two people interrupt Roy's slovenly paradise. Dr. Molly Griswold (Rene Russo), a shrink, stops in for some lessons, and Roy falls in love with the fast-talking beauty. But Molly, who talks in psychobabble and is a bit of a flake herself, enjoys the security of hanging out with her current boyfriend, David Simms (Don Johnson), who turns out to be Roy's old nemesis—a golfer who is as calculating as Roy is reckless. The movie takes a while to come up to speed, but it finally settles into a messy and loose-limbed romantic comedy. Roy can win Molly away from the big-shot golfer only in the way he can win at golf—by coming at her from such odd angles that she's overwhelmed by the sheer dumb persistence of his attack. Writer-director Ron Shelton turns golf into a tall tale, which may be the only way to redeem it as a movie subject, and *Tin Cup* is poetically satisfying: It escapes all the clichés of triumph, yet Roy, preserving his brazen individuality, triumphs nonetheless. (Denby; 8/26/96) (2 hrs. 14 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Baronet/Coronet; Criterion Center; Orpheum; Lincoln Square.*

★**Trainspotting**—Written by John Hodge, who adapted the cult novel by Irvine Welsh, and directed by Dan-

Opening

Plastic Explosion

Japan's eerily popular *seagaia*—a mammoth indoor beach sanitized of real-life details like riptides and jellyfish—is one of the many simulacra showcased in *Synthetic Pleasures* (opening September 13 at Cinema Village). "People are somehow embracing the Disneyfication of the world," says filmmaker Iara Lee, who casts a skeptical eye on our increasingly ersatz environment. Among her subjects: people who live and work (happily) in artificial surroundings, a cosmetic-surgery addict (she describes her hobby as "performance art"), and connoisseurs of newfangled recreational substances. Lee also focuses on a network of club kids and Netheads who have formed a subculture based on ethereal experiences like e-mail and Ecstasy. Indeed, pharmacology is the one aspect of this brave new world that Lee embraces: "Anything that expands your mind—I'm pro-that!"

ny Boyle, the movie celebrates the days and nights of raffish pleasure of four deadbeat Edinburgh thugs. The hero, Renton (Ewan McGregor), may be a working-class squatter and a hooligan, but he's literate, he entertains us, and we want him to succeed. And as McGregor recites the very chipper narration, we may think that he's a scoundrel and a cheat, but at least he never lies to us. *Trainspotting* is far from a raw documentary, but it is precisely this evasion of realism that makes it so much fun. The boys shoot heroin and fall down in pleasure; they commit every imaginable crime against bourgeois property; they outrage all the proud, hapless clichés of Scottish nationalism. The style of the movie is fast, voluble, allusive, the bits of dialogue and ghastly jokes and ludicrous physical disasters held together by Renton's narration and the wildly inventive but disciplined editing. But when *Trainspotting* stops being funny and tries to pull us up with tragedy and pathos, it falls flat on its face. The hip brutality that is an acceptable comic convention seems utterly pathetic when it's a question of a baby dying of neglect and innocent people getting bloodied in pub fights. These boys don't become addicts because they are failures or victims or because they are unhappy and they can't face life; they become addicts because they want to experience more and more intense pleasures. *Trainspotting* joins the tradition of self-mythologizing male narrative in which young men will do anything for pleasure. The movie has less to do with heroin than with Henry Miller's Paris novels and the punks of twenty years ago. For all the scandalous goings-on, Renton's story is perhaps the most upbeat narrative of the season. (Denby; 8/12/96) (1 hr. 30 mins.; R) *Angelika Film Center; 19th Street East; Cinema I, II, Third Ave.; Lincoln Square.*

The Trigger Effect—Kyle MacLachlan and Elisabeth Shue star in this thriller about a massive power outage and the ensuing mayhem. (1 hr. 33 mins.; R) *Art Greenwich Twin; 19th Street East; First & 62nd St. Cinema; UA East.*

A Very Brady Sequel—In the latest of Brady mishaps and misfortunes, Carol's supposedly dead husband reappears, throwing the Brady household into turmoil. Directed by Arlene Sanford. (1 hr. 29 mins.; PG-13) *Village Theatre VII; 34th Street Showplace; Chelsea; Embassy 1; New York Twin; Orpheum; Lincoln Square; Pavilion/Windsor; Plaza.*

Walking and Talking—Two lifelong friends (Anne Heche and Catherine Keener) begin to drift apart when one announces her engagement. Written and directed by Nicole Holofcener. (1 hr. 26 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Welcome to the Dollhouse—Todd Solondz's wickedly funny black comedy about one Dawn Weiner, a chubby seventh-grader who makes a series of unfortunate fashion choices and is relentlessly tormented by her classmates, teachers, and parents. Winner of the Grand Jury Prize at this year's Sundance Film Festival. (1 hr. 33 mins.; R) *Angelika Film Center; Cinema 3.*

The Wife—A pair of New Age-y therapists and their uninvited dinner guests—a patient and his loose-lipped wife—verbally dissect the merits of marriage, neuroses, and therapy. With Julie Hagerty, Tom Noonan, Wallace Shawn, and Karen Young. Written and directed by Noonan (*What Happened Was*). (1 hr. 43 mins.; R) *Screening Room.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Basquiat; Girls Town; Lone Star; Trainspotting; Walking and Talking; Welcome to the Dollhouse.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Foxfire; The Trigger Effect.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *The Art and Life of Tim Rollins.* (See also "Museums, Societies, Etc.")

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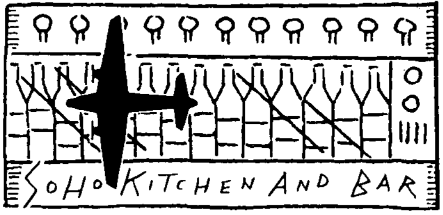

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Film Forum—209 W. Houston St. (727-8110) *Aventurera; Flirt.* Opening 9/4: *Ernesto Che Guevara.* (See also "Museums, Societies, Etc.")

Lighthouse Cinema—116 Suffolk St. (979-7571) Opening 9/6: *Highway of Heartache.*

Quad Cinema—34 W. 13th St. (255-8800) *Madagascar Skin; Rendezvous in Paris; Small Faces; The Green House.*

Screening Room—54 Varick St. (below Canal) (334-2100) *The Wife.*

Village East—189 Second Ave., at 12th St. (529-6799) *Carpool; First Kid; Freebird; Independence Day; She's the One; The Crow: City of Angels; The Fan.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *A Time to Kill; A Very Brady Sequel; Emma; Kansas City; Solo; The Island of Dr. Moreau; Tin Cup.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *John Carpenter's Escape From L.A.; The Stupids.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Carpool; The Fan; The Island of Dr. Moreau; The Stupids; The Trigger Effect; Tin Cup; Trainspotting.*

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Alaska; Courage Under Fire; First Kid; Jack.*

34th Street East—241 E. 34th St. (505-CINE#586) *She's the One.*

34th Street Showplace—238 E. 34th St. (532-5544) *A Very Brady Sequel; The Crow: City of Angels.*

Chelsea—260 W. 23rd St. (505-CINE#597) *A Time to Kill; A Very Brady Sequel; Carpool; Emma; She's the One; The Crow: City of Angels.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *A Time to Kill; Emma; The Island of Dr. Moreau; Tin Cup; Willie Wonka and the Chocolate Factory.*

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Celestial Clockwork.*

Angelika 57—225 W. 57th St. (586-1900) *The Green House.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *The Island of Dr. Moreau.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Tin Cup; Kansas City.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Stealing Beauty; Small Faces.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Welcome to the Dollhouse.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *First Kid; Hunchback of Notre Dame; The Crow: City of Angels; Trainspotting.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Time to Kill; Carpool; Chain Reaction; Courage Under Fire; Fled; Solo; The Fan; The Stupids; Tin Cup.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *The Island of Dr. Moreau.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Basquiat.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *A Very Brady Sequel.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Foxfire; Hunchback of Notre Dame; Supercop; The Rock.*

Guild 50th Street—33 W. 50th St. (757-2406) *Jack.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Adventures of Pinocchio; Eraser; Kingpin.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *The Nutty Professor; Bordello of Blood.*

Paris Theater—4 W. 58th St. (980-5656) *Purple Noon.*

State—1540 Broadway (391-2900) *She's the One; The Crow: City of Angels; The Trigger Effect.*

Sutton—205 E. 57th St. (759-1411) *Heavy; Hunchback of Notre Dame; Independence Day.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Adventures of Pinocchio; Emma; Kingpin; Multiplicity; Striptease; The Frighteners; Twister.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Independence Day.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Lone Star.*

86th Street—125 E. 86th St. (505-CINE#604) *The Crow: City of Angels; She's the One.*

86th Street East—210 E. 86th St. (249-1144) *Emma; First Kid.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Emma.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Carpool; Courage Under Fire; House Arrest; Jack; John Carpenter's Escape From L.A.; Stealing Beauty; The Trigger Effect.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Alaska; Matilda; Solo; The Fan.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *A Very Brady Sequel; She's the One.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *A Time to Kill; A Very Brady Sequel; Carpool; Jack; The Fan; The Island of Dr. Moreau; Tin Cup.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *A Time to Kill.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Trigger Effect.*

Opening
Death and the Maiden

Hirokazu Kore-eda—revered as the leader of Japan's New Wave cinema—directs Makiko Esumi (above) as a young widow who believes herself to be an unwitting agent of death in 'Mabarosi' (opening September 6).

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Festival

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61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Courage Under Fire.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Carpool; First Kid; Solo; The Crow: City of Angels; The Island of Dr. Moreau; The Stupids.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Kansas City; Lone Star; Manny & Lo; Rendezvous in Paris; Walking and Talking.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *A Time to Kill; A Very Brady Sequel; Emma; House Arrest; Independence Day; Jack; Matilda; She's the One; The Fan; The Spitfire Grill; Tin Cup; Trainspotting.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Jack; Independence Day.*

New Coliseum—701 W. 181st St. (740-1545) *First Kid; Solo; The Crow: City of Angels; The Fan.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *First Kid; Solo; The Island of Dr. Moreau.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *A Time to Kill; The Crow: City of Angels.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Cold Comfort Farm.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Time to Kill; A Very Brady Sequel; Bordello of Blood; Foxfire; House Arrest; Independence Day; Jack; John Carpenter's Escape From L.A.; Solo; Supercop; The Fan; The Island of Dr. Moreau; The Nutty Professor; Tin Cup.*

Concourse Plaza—214 E. 161th St. (588-8800) *A Time to Kill; A Very Brady Sequel; Carpool; First Kid; House Arrest; Independence Day; Solo; The Crow: City of Angels; The Island of Dr. Moreau; The Stupids.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *She's the One; The Crow: City of Angels.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Time to Kill; A Very Brady Sequel; Bordello of Blood; Carpool; First Kid; Hunchback of Notre Dame; Independence Day; Jack; John Carpenter's Escape From L.A.; Matilda; Solo; The Crow: City of Angels; The Fan; The Island of Dr. Moreau; The Stupids; The Trigger Effect.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *A Time to Kill; A Very Brady Sequel; Alaska; First Kid; Jack; She's the One; Solo; The Island of Dr. Moreau.*

Brooklyn Heights—70 Henry St. (596-7070) *She's the One; The Island of Dr. Moreau.* (See also "Museums, Societies, Etc.")

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *First Kid; The Crow: City of Angels; The Island of Dr. Moreau.*

Cobble Hill—265 Court St. (596-9113) *A Time to Kill; A Very Brady Sequel; Emma; Jack; Tin Cup.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *A Time to Kill; The Crow: City of Angels; The Fan; The Stupids; The Trigger Effect.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Carpool; First Kid; Solo; The Crow: City of Angels; The Island of Dr. Moreau.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *A Very Brady Sequel; First Kid; The Crow: City of Angels.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Bordello of Blood; First Kid; House Arrest; Hunchback of Notre Dame; Independence Day; The Crow: City of Angels; The Fan; The Nutty Professor.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *A Time to Kill; A Very Brady Sequel; Jack; Solo; The Island of Dr. Moreau; Tin Cup.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Carpool; First Kid; Solo; The Crow: City of Angels; The Stupids.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *A Very Brady Sequel; Basquiat; She's the One.*

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Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *The Island of Dr. Moreau; The Crow: City of Angels.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *First Kid; The Crow: City of Angels; The Island of Dr. Moreau; The Stupids.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *A Time to Kill; A Very Brady Sequel; Independence Day; Jack; She's the One; The Crow: City of Angels; The Fan; The Island of Dr. Moreau; Tin Cup.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *A Time to Kill; Alaska; First Kid; Solo; The Crow: City of Angels; The Fan; The Island of Dr. Moreau.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *A Time to Kill; Bordello of Blood; Carpool; Emma; House Arrest; Jack; Tin Cup.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *A Time to Kill; Matilda; Solo; The Fan; The Island of Dr. Moreau; The Stupids.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *First Kid; A Very Brady Sequel.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Independence Day; The Crow: City of Angels; The Trigger Effect.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Independence Day; Matilda; Solo; The Crow: City of Angels.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *A Time to Kill; A Very Brady Sequel; Carpool; First Kid; Jack; The Fan; The Island of Dr. Moreau; The Trigger Effect.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *A Very Brady Sequel; Jack; Solo; The Fan.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Tin Cup; She's the One.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *A Very Brady Sequel; Emma; Independence Day; Jack; The Crow: City of Angels; Tin Cup.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *First Kid; The Crow: City of Angels; The Island of Dr. Moreau.*

Main Street—72–66 Main St., Flushing (268-3636) *A Time to Kill; A Very Brady Sequel; Carpool; She's the One; Willie Wonka and the Chocolate Factory.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *A Time to Kill; Alaska; Carpool; Courage Under Fire; The Island of Dr. Moreau; Trainspotting.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *A Time to Kill; A Very Brady Sequel; Independence Day; Matilda; She's the One; The Crow: City of Angels; The Fan; The Stupids.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *A Time to Kill.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *The Crow: City of Angels; A Very Brady Sequel.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *First Kid; Solo; The Crow: City of Angels; The Fan; The Island of Dr. Moreau.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *A Very Brady Sequel; Independence Day; She's the One; The Stupids.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Emma.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *A Time to Kill; A Very Brady Sequel; First Kid; She's the One; The Crow: City of Angels; Tin Cup; Willie Wonka and the Chocolate Factory.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *A Time to Kill; First Kid; Jack; Solo; The Crow: City of Angels; The Fan.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *A Time to Kill; A Very Brady Sequel; Alaska; Carpool; Emma; First Kid; Independence Day; Jack; Matilda; She's the One; The Crow: City of Angels; The Fan; The Island of Dr. Moreau; The Stupids; The Trigger Effect; Tin Cup.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Roger Corman." 9/7: *Hollywood's Wild Angel* (1978), *Caged Heat* (1974) and *Piranha* (1978). 9/8: *The Shooting* (1967) and *Targets* (1968). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

Cinema Village 12th St.—Through 9/6: "Festival Hong Kong." 9/2: *The Saint of Gamblers* (1995). 9/3: *My Father Is a Hero* (1995). 9/4: *Organized Crime and Triad Bureau* (1995). 9/6: *Wing Chun* (1995). 22 E. 12th St. (924-3363); $8.

A Different Light—9/8: *Funny Girl* (1968). 151 W. 19th St. (989-4850); free.

Film Forum—"LSD Week." 9/2: *The Big Cube* (1969) and *Skidoo* (1968). 9/3: *Blue Sunshine* (1977) and *Turn On, Tune In, Drop Out* (1967) with *Sonny Bono's Marijuana* (1967). 9/4: *The Hippie Revolt* (1967), *The Weird World of LSD* (1967), and *Psychedelic Sexualis* (1966). 9/5–9/7: *The Tingler* (1959)—in "percepto," plus John Waters's *The Diane Linkletter Story* (1970). "10th Annual Summer Festival of Fantasy, Horror, & Science Fiction." 9/8: *The Incredibly Strange Creatures Who Stopped Living and Became Mixed-Up Zombies!* (1964) and *Monstrosity (The Atomic Brain)* (1963). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—"CineRock: Loud Films, Rare Music." 9/2: *Sign o' the Times* (1987) and *The Reggae Movie* (1995). 9/3: *Tonite Let's All Make Love in London* (1967) and *A Gathering of Tribes* (1995). 9/3 and 9/6: *Rust Never Sleeps* (1979). 9/4 and 9/5: *D.O.A.* (1981) with *Punking Out* (1977). 9/4 and 9/6: *The BBC Concerts: Eric Clapton & Queen.* 9/4 and 9/7: *Rock on Granada TV: Whole Lotta Shakin' and The Little Richard Special.* 9/4 and 9/8: *The Decline of Western Civilization (Part One)* (1981). 9/5: *An Evening With D.A. Pennebaker & Chris Hegedus.* 9/6 and 9/7: *The Who at the Isle of Wight* (1996). 9/7 and 9/8: *Ladies and Gentlemen, The Rolling Stones* (1974). 9/8: *Welcome to the Fillmore East* with *Allman Brothers Band at the Fillmore East* (1970). 65 W. 65th St., plaza level (875-5600); $7.50.

Museum of Modern Art—"Selections from the Martin Scorsese Collection." 9/2: *David and Bathsheba* (1951), *Barabbas* (1962), and *Land of the Pharaohs* (1955). 9/3: *The Egyptian* (1954) and *The Robe* (1953). 9/5: *El Cid* (1961) and *Demetrius and the Gladiators* (1964). 9/6: *The Agony and the Ecstasy* (1965), *Carmen Jones* (1964), and *Rebel Without a Cause* (1965). 9/7: *Pete Kelly's Blues* (1955) and *A Kiss Before Dying* (1956). 9/8: *Wind Across the Everglades* (1968) and *Murder by Contract* (1958). 11 W. 53rd St. (708-9480); $8.

National Museum of the American Indian—Through 9/15: *The Spirit of TV* (1990), *Meeting Ancestors* (1993), *Jane Moraita/Our Celebrations* (1995), and *At the Edge of Conquest: The Journey of Chief Wai-Wai* (1992). Call for program info. 1 Bowling Green (825-6914); free.

Queens Museum of Art—9/7: *The Navigator: A Medieval Odyssey* (1988). New York City Building, Flushing Meadows Corona Park (718-592-9700); free.

Movie Listings Online

***New York* Magazine Online (on CompuServe) now offers expanded movie listings, covering more than 250 theaters throughout New York City, Long Island, Westchester, northern New Jersey, and southern Connecticut. These listings, which are updated daily, also contain show times for all movies. To subscribe, call 1-800-305-3280. If you're already on CompuServe, you can find us at *go* NYMAG.**

art

SoHo Arts Festival...Shopping...Hands

Openings

The fourth-annual **SoHo Arts Festival** gets under way on Thurs., Sept. 5, with "Get on Up!," an opening gala at the Puck Building (tickets $10). No longer a one-night block party of gallery openings, the event has evolved into a three-day-long (Sept. 5–8) production of art exhibitions, music, dance, performance, poetry readings, visits to artists' studios, and Internet and CD-ROM art projects. Where to start? At the Festival Information Center, on the corner of Prince and Mercer Streets, or by calling the Festival offices at 925-4200.

Galleries

Solos

Madison Avenue and Vicinity

Jan Aronson—Paintings of landscapes in the American West whose compositions bring to mind works by Marsden Hartley and Georgia O'Keeffe; 9/11–10/12. Winston Wächter, 111 E. 65th St. (327-2526).

James Lee Byars—A monumental work titled *The Angel* that consists of 125 handblown Venetian glass spheres arranged on the floor in a form suggesting a figure; through 9/7. Werner, 21 E. 67th St. (988-1623).

Giorgio de Chirico—An exhibition that reevaluates De Chirico's relationship with American collectors, curators, and critics in the period between the two world wars, and includes oil paintings, works on paper, fashion illustrations, and portraits of the artist by American photographers; 9/10–10/26. Hunter College, 695 Park Ave. (772-4068).

John Ruskin—Watercolors and drawings of Venetian scenes and architecture by the nineteenth-century English art critic and artist; 9/5–28. Salander-O'Reilly, 20 E. 79th St. (879-6606).

David Smith—The artist's works on paper made in Voltri, Italy, near Genoa, in 1962, when he was commissioned by the Italian government to produce sculptures for the Fourth Festival of the Two Worlds in Spoleto; 9/5–10/5. Knoedler, 19 E. 70th St. (794-0550).

Peter Sullivan—New paintings; 9/7–10/12. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Anton van Dalen—Drawings, paintings, cutouts, and constructions of birds and cars spanning the sixties to the present; 9/10–10/12. Baumgold, 128 E. 78th St. (861-7338).

Talent Art Mart

Think of "Shopping" as a melding of SoHo's two raisons d'être: Twenty-seven artists have created their works in the shopwindows, corridors, and fitting rooms of various SoHo stores and businesses (above, Vanessa Beecroft's video piece can be seen at Miu Miu). The "show" runs September 5–21; for information on artists and artworks, stop by Deitch Projects, 76 Grand Street.

57th Street Area

Alan Bray—Highly stylized paintings of Maine landscapes; 9/4–28. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Annette Davidek/Andrea Belag—Paintings of organic forms on wood panels/Cyanotypes made while staying at three different artists colonies; 9/4–10/5. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

Leonardo Drew—Recent large-scale wall reliefs whose rusted and weathered surfaces are built up over grid structures of repeating units of cast-off materials; 9/7–10/19. Boone, 745 Fifth Ave. (752-2929).

Harry Gorson—Paintings of Pittsburgh steel mills at night and Hudson River scenes, executed mainly during the twenties; 9/9–28. Spanierman, 45 E. 58th St. (832-0208).

Alan Kleiman—Recent abstract paintings; 9/4–10/12. O'Hara, 41 E. 57th St. (355-3330).

Elizabeth Olds—A survey of the artist's prints and drawings from the WPA era through the fifties; through 9/14. Ryan, 24 W. 57th St. (397-0669).

Gabriel Orozco—New works; 9/10–10/12. Goodman, 24 W. 57th St. (977-7160).

Harvey Quaytman/Jake Berthot—Recent works on paper by both; 9/6–10/1. McKee, 745 Fifth Ave. (688-5951)

SoHo and TriBeCa

Larry Bell—A sculpture project titled *Sumer* that comprises 24 bronze sculptures based on the artist's computer sketches of stick figures, one of which measures 22 feet by 34 feet by 36 feet; 9/6–10/5. Art et Industrie, 52 Thompson St. (966-6800).

Ray Ciarrochi/Anne Lloyd—Paintings of Tuscan and Umbrian landscapes/Gestural abstract paintings; 9/5–28. Perlow, 560 Broadway (941-1220).

Robert Cumming—Cut-paper silhouettes that depict a strange world of nature girls, whaling boats, and apartment buildings; 9/7–10/12. Borden, 560 Broadway (431-0166).

Kathleen Gilje—Painted re-creations of old-master paintings and photographic images by Robert Mapplethorpe by an artist who is an internationally known conservator of old-master paintings; 9/5–10/5. Bravin Post Lee, 80 Mercer St. (966-2676).

Michael Gregory—New paintings of fruit and other still-life objects arranged on tables; 9/7–10/16. Hoffman, 429 W. Broadway (966-6676).

Lyle Ashton Harris—A photographic installation that explores the "watering hole" as a place of regeneration and unpredictability; 9/7–10/5. Tilton, 49 Greene St. (941-1775).

Peter Hristoff—Recent paintings and works on paper that incorporate Turkish fabrics as collage; 9/5–10/5. Beitzel, 102 Prince St. (219-2863).

Margaret Huddy—Recent watercolors of the eighth-century Buddhist site of Borobudur; through 9/18. Wickiser, 568 Broadway (941-1817).

Martin Kersels—Photographs, a motorized audio sculpture, and a video sculpture that explore aspects of bodily control and destruction by this artist who was a soloist and collaborator with the Los Angeles performance group the Shrimps; 9/7–10/19. Gorney, 100 Greene St. (966-4480).

John Kirchner/Daniel Villeneuve—New frottages/Recent paintings; 9/7–10/12. Foster, 62 Crosby St. (966-9024).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Photograph courtesy of Deitch Projects.

Michael Jenkins—An installation of a wall sculpture depicting the image of two electric chairs; a work on paper; and a wall painting of a brick wall; 9/6–10/5. Kaplan, 48 Greene St. (226-6131).

Paul McCarthy—An installation of the artist's own version of the American West, animated by mechanical figures set in a teepee, a saloon, and a bunkhouse; 9/7–10/12. Luhring Augustine, 130 Prince St. (219-9600).

Mike Mills—An installation of posters by this designer–art director–filmmaker that coincides with a Mike Mills "Visual Sampler" being released by Mo' Wax Records this summer; through 9/7. Rosen, 130 Prince St. (941-0203).

Fred Sandback—Drawings by the post-minimalist sculptor that relate to his sculptures and projects from 1966 to the present; 9/5–10/12. Markey, 55 Vandam St. (627-4446).

Ossi Somma—A wall installation of ghostlike cast-bronze figures titled "World Watch" that suggests Dante's *Inferno*; through 9/14. Nordanstad, 289 Hudson St. (627-6628).

Path Soong—An installation of small black-and-white canvases arranged in rectangles of as many as 75 panels, accompanied by music composed by Terry Fox; 9/5–10/1. Kelly, 591 Broadway (226-1660).

Danny Tisdale—A collaborative project in which the artist, who is running for an Independent Party state-committee seat in Harlem, has transformed the gallery into his campaign headquarters; 9/7–10/5. Lombard/Fried, 470 Broome St. (334-5060).

Rudi Tröger—Portrait paintings spanning 1963 to 1996; 9/7–10/12. Nolan/Eckman, 560 Broadway (925-6190).

Mark William Wilson/Mary Carroll—Landscape paintings that verge on abstraction/Hand-built ceramic vessels decorated with pressed molded forms of vegetables and fruits; 9/5–10/12. Fotouhi Cramer, 560 Broadway (431-1304).

Nancy Witt—Enigmatic paintings of still life and landscapes that bring to mind works by Magritte and Dali; 9/5–10/5. Moore, 594 Broadway (343-7016).

Other

Amy Ernst—Mixed-media painted collages that incorporate handmade papers, ground pigments, oil and wax mediums, photographs, and reproductions of Renaissance works; 9/5–10/6. Curcio/Spector, 304 E. 5th St. (505-0409).

Eric Karpeles—The *Sanctuary Project*—an installation of abstract paintings that forms a 30-by-50-foot enclosure intended as a place of contemplation and renewal; through 9/8. Grand Central Terminal, Main Waiting Room, 42nd St. between Vanderbilt and Lexington Aves. (340-3284), daily 10–7.

Scott Lifshutz/Marc Brandenberg—Portrait paintings in which the faces of the artist's friends float in square-shaped grounds of monochromatic color/Meticulously rendered drawings of images from magazines; photographs; and sculptures that play on the artist's identity as a racially mixed, half-American gay man living in Europe; 9/7–10/6. Morris Healy, 530 W. 22nd St. (243-3753), Wed.–Sun. 11–6.

Gregory Lee Pickard—Sculptures created from discarded stuffed animals; 9/5–10/6. Bridges + Bodell, 13 E. 7th St. (477-1820).

Dani Tull—A conceptual project that investigates the nature of the sale of a model home in a planned community through photographic documentation; 9/7–10/13. Fredericks, 504 W. 22nd St. (633-6555), Wed.–Sun. 11–6.

Group Shows

Madison Avenue and Vicinity

Beacon Hill—980 Madison Ave. (734-3636). Works from the collection of the Federal Reserve Board celebrating the twentieth anniversary of its Fine Arts Program and a selection of trompe l'oeil paintings of currency; through 9/7.

Knoedler—19 E. 70th St. (794-0550). Works in media not commonly associated with a particular artist's *oeuvre,* among them films by Nancy Graves, photographs by David Smith and Richard Pousette-Dart, and an architectural model by Frank Stella; through 9/22.

York—21 E. 65th St. (772-9155). American abstract paintings executed between 1915 and 1955, by Stuart Davis, Albert Gallatin, Arthur Dove, John Storrs, others; through 9/27.

57th Street Area

DC Moore—724 Fifth Ave. (247-2111). Pastels by Fish, Frank, Kahn, Knott, Segal, Thiebaud, others; 9/10–10/5.

French—24 W. 57th St. (247-2457). Maine landscapes from nine artists; through 9/28.

Helman—20 W. 57th St. (245-2888). This year's invitational features Julie Allen, David Levinthal, Paolo Maione, and Wes Mills; through 9/28.

Kennedy—730 Fifth Ave. (541-9600). Landscape paintings dating from the 1850s to the 1950s by American artists, among them Bierstadt, Church, Colman, Hopper, Marin, Metcalf, Robinson; through 9/27.

MB Modern—41 E. 57th St. (371-3444). "Sacred Matters: Works on Paper," with works by Bruno Andrade, Alan Gussow, Billy Lee, Emily Mason, and other gallery artists; through 9/21.

PaceWildenstein—32 E. 57th St. (421-3292). Works by Barbara Hepworth, Donald Judd, Robert Mangold, Elizabeth Murray, and Joel Shapiro; through 9/7.

St. Etienne—24 W. 57th St. (245-6734). "Breaking All the Rules: Art in Transition," with works by Gerd Arntz, Max Beckmann, Sue Coe, Lea Grundig, John Heartfield, Hector Hyppolite, John Kane, Gustav Klimt, Justin McCarthy, Emil Nolde, others; through 9/6.

Sheehan—20 W. 57th St. (888-4220). Drawings and prints by Hopper, Johns, Kelly, Lichtenstein, Mangold, Twombly, Warhol, others; through 9/28.

Sotheby's/Emmerich—41 E. 57th St. (752-0124). "Color Field: The Classic Years, 1960–1975," with works by Jack Bush, Anthony Caro, Friedl Dzubas, Helen Frankenthaler, Sam Francis, Morris Louis, Kenneth Noland, Jules Olitski, Ann Truitt, others; through 10/5.

Tatistcheff—50 W. 57th St. (664-0907). Paintings by gallery artists, among them Steven Assael, Daniel

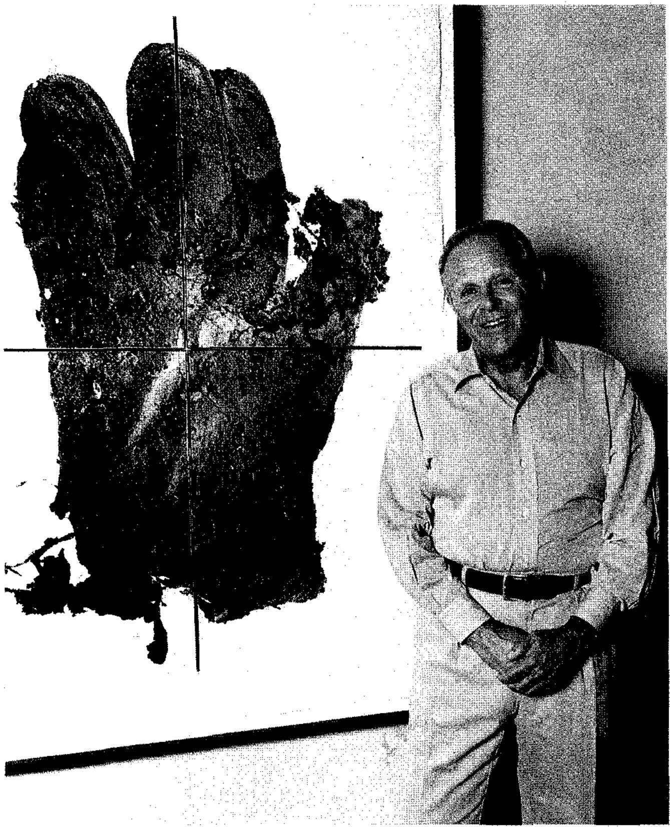
Photography

Helping Hands

"I suppose the face is the most photographed part of the human body—but I was attracted to the gestures of hands, the symbolism of hands, what they can and can't do," says Henry Mendelssohn Buhl. A photographer and former mutual-funds manager, he began collecting photographs of hands in 1993, sparked by his viewing of two versions of Alfred Stieglitz's portrait of Georgia O'Keeffe's hands, *Hand With Thimble* (1920), in the same day. (He purchased one of them, the only existing silver gelatin print, from O'Keeffe's longtime secretary, Doris Bry.) "Collection in Context: Hands," which opens at the Thread Waxing Space this week as part of the increasingly freewheeling SoHo Arts Festival (see page 173 for details), represents only part of the modern portion of Buhl's collection, but it demonstrates the hand's enduring power as an image through the works of such diverse photographers and artists as Bruce Nauman, Elliott Erwitt, Shirin Neshat, Annette Lemieux, and Lucas Samaras.

The exhibition also draws attention to Buhl's other passion—SoHo Partnership. (A roving benefit party at Thread Waxing Space, Pravda, and Spy will raise funds for the nonprofit organization Buhl founded to provide the recovering homeless with jobs in SoHo.) Some 450 images later, Buhl—pictured at right with Irving Penn's *Mud Glove, New York, 1975*—is finding his collection as challenging as his work for the disenfranchised. "I thought it was something that would be finite," he says. "It's a much bigger job than I thought."

EDITH NEWHALL



Photograph courtesy of Henry M. Buhl.

Actually, it was Winslow Homer who discovered America.

GTE proudly supports the presentation of *Winslow Homer,* an exhibition of nearly 200 oil paintings, watercolors, drawings and prints from one of the first artists to capture the richness, diversity and beauty of American life.

The Metropolitan Museum of Art, New York, June 20 - September 22, 1996.

GTE

It's Amazing What
We Can Do Together.

The exhibition was organized by the National Gallery of Art, Washington, D.C.
Long Branch, New Jersey, 1869, Museum of Fine Arts, Boston, The Hayden Collection.

Dallman, Philip Geiger, Dan McCleary, Scott Noel, David Remfry, and Sarah Supplee; through 9/28.

SoHo and TriBeCa

Art in General—79 Walker St. (219-0473). Sculpture-based installations by six emerging British artists; through 10/26.

Artists Space—38 Greene St. (226-3970). "A Strategy Hinted At," with neo-Conceptual works by eight artists; 9/7–10/26.

Basilico—26 Wooster St. (966-1831). "Joint Venture," with works by Gonzalez-Foerster, Kinmont, Stein, Tobier, others; 9/7–10/12.

Blum—99 Wooster St. (343-0441). A selection of Boliw shrine figures of the Bamana people of Mali; through 10/5.

Cowles—420 W. Broadway (925-3500). Works by gallery artists, among them David Bates, Vernon Fisher, Howard Ben Tre, Terence LaNoue, Peter Voulkos, and Darren Waterston; through 9/28.

CRG—93 Grand St. (966-4360). "La Toilette de Venus," with works that incorporate mirrors by contemporary women artist; 9/5–10/5.

Deitch Projects—76 Grand St. (343-7300). An information center for "Shopping," a project of the SoHo Arts Festival for which 25 artists were invited to collaborate with shops and businesses throughout the SoHo district; 9/5–21.

Deven Golden—16 Mercer St. (334-3124). "Thing," featuring quirky, three-dimensional objects by Figarella, Holland, Humphrey, Keister, Levine, Obuck, Soriano, others; through 9/27.

Franklin Furnace—112 Franklin St. (925-4671). The gallery's twentieth season opens with "Voyeur's Delight," an interactive, multimedia exhibit with works by Auder, Blair, Calle, Gordon, Keeley, Leopold, Nechvatal, Scher, others; 9/6–10/12.

Fung—537 Broadway (334-6242). Works by Africano, Kubota, Di Robilant, Matta-Clark, others; 9/4–14.

Harris—524 Broadway (941-9895). "Dreams and Dislocations," with works dealing with issues of identity by Keating, Newman, Yuen; 9/5–10/5.

Kasmin—74 Grand St. (219-3219). Recent sculpture by Donald Baechler, Konstantin Kakanias, and Nancy Rubins; through 9/21.

Martz—580 Broadway (334-3348). Sculptural responses to technological and cultural changes affecting life today by five artists; 9/6–10/12.

PPOW—532 Broadway (941-8642). Sculpture by Walter Martin and Paloma Munoz, and photography by Chema Madoz; 9/5–10/5.

Protetch—560 Broadway. "Extended Minimal," with works by Barth, Demand, Feinstein, Green, Halley, Hyde, Lin, Sugimoto, Reed, others; 9/7–28.

Quartet Editions—568 Broadway (219-2819). Recently editioned prints by Charles, Drake, Flanagan, Kushner, LeWitt, Saar, Smith, Zalopany; through 9/28.

Teller—568 Broadway (941-7335). Prints, drawings, and paintings by Depression-era artists, among them Minna Citron, Adolf Dehn, Eli Jacobi, and Kenneth Hayes Miller; through 9/13.

Thread Waxing Space—476 Broadway (966-9520). "Collection in Context: Hands," a selection of photographs of hands from the sixties to the present from the collection of Henry M. Buhl; *Vegetable House*, a cavelike construction by Anne Chadwick; 9/7–10/19.

Other

Columbia University—Miriam and Ira D. Wallach Art Gallery, Schermerhorn Hall, 116th St. and Broadway (854-7288). "The Fragrance of Ink: Korean Literati Paintings of the Choson Dynasty (1392–1910) From the Korea University Museum"; through 9/21.

Empire-Fulton Ferry State Park—East River between the Brooklyn and Manhattan Bridges, Brooklyn (718-596-2507). "BWAC 1996 Empire-Fulton Ferry State Park Outdoor Sculpture Show," with outdoor works by eighteen sculptors; through 9/8.

Greene Naftali—526 W. 26th St. (463-7770). "Women's Work," with works by women that do not necessarily suggest feminine authorship by Bourgeois, Goldin, Levine, Mitchell, Smith, Spero, others; through September 6.

Hearn—530 W. 22nd St. (727-7366). "The Speed of Painting," with paintings by Owens, Parrino, Prieto, Reader; through 9/7–10/12.

Sculpture Center at Roosevelt Island—Main St. at Motorgate Parking Garage, Roosevelt Island (832-4540, ext. 359). Recent sculpture by Mary Carlson, Nina Levy, Heidi Schlatter, others; through 11/15.

Snug Harbor Cultural Center—1000 Richmond Terrace, Staten Island (718-448-2500); Wed.–Sun. 12–6, $2 suggested donation. "Siah Armanjani: The Staten Island Ferry Pedestrian Bridge and Other Works"; through 9/22. . . . "Norman Pate: Retrospective Exhibition"; through 9/22. . . . "Studio Artists Exhibition: In the Spirit of Norman Pate"; through 9/22.

Photography

Arsenal—Fifth Ave. at 64th St. (360-8143), "Games People Play," with vintage and contemporary photographs from the New York City Parks Photography Archive; through 9/13.

Meghan Boody—A series titled "NY Doll" that depicts fantastical images of young women and children in polar icescapes undergoing what appear to be bizarre ritualistic trials; 9/7–10/5. Gering, 476 Broome St. (226-8195).

Jeff Burton—Large-scale color photographs of scenes in Los Angeles; 9/6–10/5. Kaplan, 48 Greene St. (226-6131).

Cristinerose —395 W. Broadway (431-1862). "Private Investigations," portraits of three artists playing different roles; through 10/5 .

Danziger—130 Prince St. (226-0056). Celebrity portraits, landscapes, and recent Olympic portraits by Annie Leibovitz; a survey of photographs of skies from the 1860s to the present, including works by Metzner, Misrach, Porter, Weston, and others; 9/7–10/12.

Patrick Faigenbaum—Photographs taken in Prague in 1994 that function as a collective portrait of the city and its inhabitants; 9/7–10/5. Gladstone, 99 Greene St. (431-3334).

Lewis Hine—Photographs of child laborers taken for the National Child Labor Committee between 1906 and 1917; 9/6–10/12. Benrubi, 52 E. 76th St. (517-3766).

ICP—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Landscapes of the Civil War: Newly Discovered Photographs From the Medford Historical Society; through 11/10. . . . "Highlights From the ICP Permanent Collection: 100 Years of Documentary Photography and Photojournalism"; through 11/10.

ICP Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "In Times of War and Peace: The Photographs of David and Peter Turnley"; through 9/8. . . . "Emerging Photographers #2: Award-Winning Work by New York City Students"; through 9/8.

Petra Karadimas—Computer-manipulated portraits; through 9/14. In Khan, 415 W. Broadway (226-6484).

Rudolf Koppitz—Nudes, landscapes, and cityscapes photographed in and near Vienna between 1910 and 1930; 9/10–10/19. Houk Friedman, 851 Madison Ave. (628-5300).

Louis Lussier—Photographs of figures in indefinable landscapes and interiors; 9/7–10/5. Shainman, 560 Broadway (966-3866).

Richard Misrach—Selections from two series from the artist's ongoing *Desert Cantos* project; 9/5–10/5. Marcus, 578 Broadway (226-3200).

Pierre Molinier—Fetishistic photographs, collages, and photomontages by the influential French gender performance artist who began photographing himself in the fifties and in the sixties created an obsessive photographic documentation of his private "male lesbian" fantasies. At Ubu, 16 E. 78th St. (794-4444), 9/7–10/22, and at Wooster Gardens & Brent Sikkema, 558 Broadway (941-6210), 9/7–11/9.

Municipal Art Society—457 Madison Ave. (843-8075). "The New American Ghetto," Camilo Jose Vergara's photographs of urban communities; through 9/20.

Olivia Parker—A photographic installation titled *A History of the Real as Told by Searchers and Players*; 9/7–10/5. Wooster Gradens & Brent Sikkema, 558 Broadway (941-6210).

Frederic Weber/Alvin Booth—Images of faces caught in moments of introspection and emotional confrontation/Photographs of male and female nudes who have been painted in gold, wound with rope, or coated with latex; 9/5–10/12. Richardson, 560 Broadway (343-1255).

Witkin—415 W. Broadway (925-5510). "Two," with photographs of couples by Bill Brandt, Robert Doisneau, Janine Niepce, and Edward Weston; more couples in Gallery Two, showing works by Evelyn Hofer; through 9/10.

Museums

American Craft Museum—"Breaking Barriers: Recent American Craft." Works by Wendell Castle, Dale Chihuly, Viola Frey, Michael Lucero, Albert Paley, Joyce Scott, and other contemporary craft artists; through 10/13. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Okavongo: Africa's Last Eden." Large-format color photographs taken in the Okavango Delta of Botswana, Africa, by wildlife photographer Frans Lanting; through 1/5/97. . . . "Purposeful Traveler: Titian Ramsay Peale (1799–1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist/naturalist Titian Ramsay Peale, who was the youngest son of the Philadelphia painter Charles Willson Peale; "Scientists and Journalists—One Story, Two Voices: A Century of Science Reporting in the New York *Times*"; through 9/29. . . . "Witness: Endangered Species of North America." Photographs of animals and plants in immediate danger of extinction; through 10/6. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Bronx Museum of the Arts—"Bronx Spaces"; through 10/13. . . . "Amidst the Silence: Enrique Martinez Celaya and Alberto Rey"; through 10/13. . . . "Women of Hope: African Americans and Latinas Who Made a Difference"; through 10/13. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3, $2 students, $1 seniors.

Brooklyn Museum—"Alison Saar: The Woods Within." A site-specific sculpture installation; through 9/8. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10-5; $4, $2 students, $1.50 seniors.

Dahesh Museum—"On the Prowl: Hunters and the Hunted" with hunting images in paintings and sculptures by Antoine-Louis Barye, Jean-Léon Gèrôme, Constant Troyon, and others; through 10/5. 601 Fifth Ave. (759-0606), Tues.–Sat. 11–6; free.

Drawing Center—"Selections Fall '96," with drawings by Ignasi Aballi, Ginny Bishton, Caryl Davis, and Laurie Reid; 9/7–10/19. 35 Wooster St. (219-2166), Tues., Thurs., Fri. 10–6, Wed. 10–8, Sat. 11–6; donation suggested.

El Museo del Barrio—"Adál: Out of Focus Nuyoricans." A series of twenty computer-generated portraits created by the Puerto Rican artist Adál in 1995–96, and an accompanying poem by the poet-playwright Reverendo Pedro Pietri; through 10/13. . . . "Working Shoes: A Site-Specific Installation by Ana Busto" ; through 9/15. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Meret Oppenheim: Beyond the Teacup." The first retrospective of the Swiss artist's work in the United States, spanning the early thirties to the early eighties; through 10/9. . . . "Africa: The Art of a Continent." The first major survey of the artistic traditions of the entire African continent; through 9/25. . . . "In/sight: African Photographers, 1940 to the Present"; through 9/22. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed.

10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $10, $5 students and seniors.

Guggenheim Museum SoHo—"Mediascape." Multimedia and interactive art by ten artists, among them Marie-Jo Lafontaine, Bruce Nauman, Nam June Paik, and Bill Viola; through 10/27. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Isamu Noguchi Garden Museum—More than 250 works by the sculptor (1904–1988), displayed in his former studio and garden. 32–37 Vernon Blvd., Long Island City (718-721-1932); Wed.–Fri. 10–5, Sat. and Sun. 11–6 (on Sat. and Sun., the museum operates a shuttle-bus service from Manhattan departing from 70th St. and Park Ave. beginning at 11:30 and making hourly trips on the half-hour; round-trip fare is $5); $4, $2 seniors and children.

Jewish Museum—"The Illegal Camera: Photography in the Netherlands During the German Occupation, 1940–1945"; through 12/1. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Two by Two." An exhibition comparing men's and women's clothing from 1700 to the present; 9/10–11/17. . . . "Winslow Homer." The first comprehensive retrospective of the American painter's work in more than twenty years, featuring approximately 180 paintings, watercolors, and drawings from all periods of his career; through 9/22. . . . "American Printmaking 1880–1900: Winslow Homer and His Contemporaries"; through 9/22. . . . "Toulouse Lautrec." Lithographs, related paintings, and drawings from the museum's collection; through 9/15. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe-l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. . . . "Studio Glass in the Metropolitan Museum of Art"; through 10/6. . . . "American Painting: 1930–1940, Selections From the Collection"; through 9/8. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum for African Art—"Memory: Luba Art and the Making of History." An exhibit of sculpture, memory boards, beaded objects, ornamented royal scepters, and other arts of the Luba of Zaire from the seventeenth to nineteenth centuries; through 9/8. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"An American Treasury: Quilts From the Museum of American Folk Art"; through 9/8. . . . "The Art of the Contemporary Doll"; through 9/8. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Picasso and Portraiture: Representation and Transformation." The first comprehensive survey of the artist's portrait work, beginning with the early studies from his years in Barcelona, then moving through his life via intimate portrayals of his family, lovers, and friends; through 9/17. . . . "Pictures of the *Times*: A Century of Photography From the New York *Times*"; through10/8. . . . "Thinking Print: Books to Billboards, 1980–95"; through 9/10. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish). Note: Admission to "Picasso and Portraiture" is by timed-entry tickets, available in the museum's lobby or by calling Ticketmaster at (212) 307-4545, for $12.50 (adults), $9 (seniors and students), and $4 (children 6 to 15).

Museum of the City of New York—"Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. . . . "Gaelic Gotham: A History of the Irish in New York"; through 10/27. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Asher Brown Durand: An Exhibition in Honor of the 200th Anniversary of His Birth"; 9/6–10/6. . . . "Collection Update 1995: Recent Acquisitions"; 9/6–10/6. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—George Gustav Heye Center, 1 Bowling Green (825-6700), 10–5 daily; free.

New Museum of Contemporary Art—"alt.youth.media." An exhibition of zines, Websites, CD-ROMS, and audio, video, and print projects by young media artists speaking out on youth culture; 9/6–11/5. 583 Broadway (219-1222), Wed., Thurs., Fri., Sun. 12–6, Sat. 12–8; $4, $3 artists and seniors, free for visitors under 21.

New York Public Library—"Headlines, Deadlines, Bylines: The New York *Times* Morgue 1896–1996"; through 10/19. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Privy to History." Nineteenth-century objects found during a 1995 excavation of an outhouse in lower Manhattan; through 9/21. . . . "July 9, 1776: New York's Independence Day"; through 9/15. . . . "In Search of Light: Tiffany Lamps at the New-York Historical Society"; through 9/15. . . . "Becoming Eleanor Roosevelt: The New York Years, 1884–1933"; through 11/24. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

Pierpont Morgan Library—"Documenting the Times: Adolph S. Ochs and the Early Years of the New York *Times*"; through 9/15. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum of Art—"Heroic Painting." Works by Bo Bartlett, Vincent Desiderio, Walton Ford, Lawrence Gipe, Julie Heffernan, Komar and Melamid, and Mark Tansey; through 9/8 . . . . "Visions of Ireland: Jack B. Yeats." Paintings by Ireland's most noted modern painter, Jack B. Yeats (1871–1957); through 9/8. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"Ceremony of Spirit: Nature and Memory in Contemporary Latino Art"; through 9/15. . . . "From the Studio: Artists-in-Residence 1995–1996"; through 9/15. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"NYNY: City of Ambition." Paintings, photographs, films, architectural models, and period clothing produced in New York City between the turn of the century and 1960; through 10/27. . . . "An American Story." Works from the museum's permanent collection; through 10/6. . . . "Perpetual Image: Photographic Narratives of the Desert West"; through 9/22. . . . "Collection in Context: Breuer's Whitney—An Anniversary Exhibition"; through 12/8. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Ik-Joong Kang: 8,490 Days of Memory." An installation that uses chocolate as a metaphor to revisit the past from the perspective of the present, specifically referring to the artist's memories of the candy bars given to him by GIs when he was in grammar school in Korea; through 9/27. 120 Park Ave. (570-1807); Mon.–Fri. 11–6; free.

Auctions

Christie's—502 Park Ave. (546-1119). 9/10 at 10 and 2: "Nineteenth-Century Furniture, Sculpture, Porcelain, and Decorative Objects." On view from

Sotheby's—York Ave. at 72nd St. (606-7000). 9/10 at 10:15 and 2: "Rugs." On view from 10/5.

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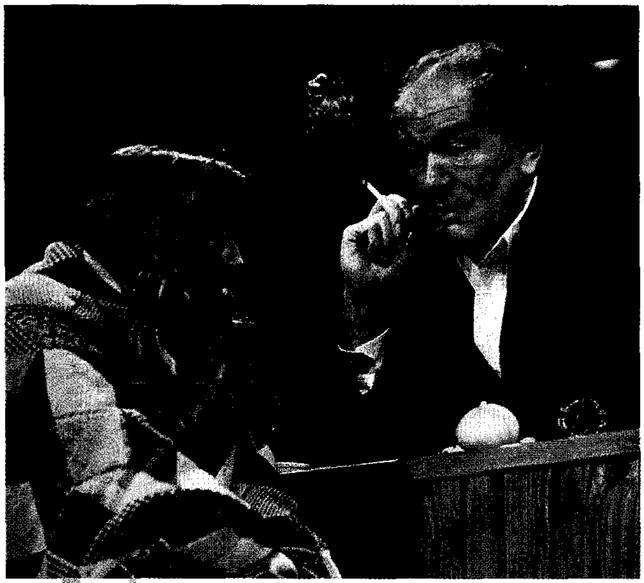
Broadway

Previews and Openings

Sex and Longing—A new comedy by Christopher Durang, starring Sigourney Weaver as a woman who attempts to assuage the melancholy sense of displacement that is the abiding, inescapable burden of sad humanity by trying to have sex every fifteen minutes. Did that sentence end up the way you were expecting? $25–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 9/12 for a 10/10 opening. *Cort, 138 W. 48th St. (239-6200). 2 hrs. 45 mins.*

Skylight—$40–$55. Through 9/24: Mon.–Sat. at 8, Wed. and Sat. at 2. Thereafter: Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 9/9 for a 9/19 opening. *Royale, 242 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Summer and Smoke—$55. Tues.–Sat. at 8, Wed., Sat., Sun. at 2. Opening 9/5 at 7. Through 10/20. *Roundabout, 1530 Broadway (869-8400). 2 hrs. 30 mins.*



Previews

West End Invasion

Along with Elaine Paige, replacing Betty Buckley this week in *Sunset Boulevard*, two more of contemporary England's preeminent theater artists are checking into New York this week for what we hope will be an extended stay. Beginning September 9, playwright David Hare's *Skylight*, starring Michael Gambon (above, with Lia Williams), will be in previews for a September 19 opening at the Royale.

Photograph by John Haynes.

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Big—A musical adaptation by John Weidman, Richard Maltby Jr., and David Shire of the 1988 film that starred Tom Hanks as a 12-year-old kid who makes a wish for an adult body and, to his surprise, gets it. With Daniel Jenkins, Crista Moore, and Jon Cypher; directed by Mike Ockrent, with choreography by Susan Stroman. $42.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 15 mins.*

Bring In 'da Noise, Bring In 'da Funk—Miss it at the Public earlier this year? George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

The Cocoanuts—In their early days, the Marx Brothers formed the habit of touring their farcical vaudevilles as live stage shows before committing them to film. Chelsea's American Jewish Theater, having successfully dusted off Irving Berlin and George S. Kaufman's original (1925) script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marxes to Hollywood—and given the latter its first professional New York revival in 61 years, has recently moved it uptown. $45 Tues.–Thurs., $47.50 Fri.–Sat. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200). 2 hrs. 10 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVE-MAN). 1 hr. 40 mins.*

A Delicate Balance—Edward Albee, the writer who infused continental absurdism with a distinctively American accent, ends his far-too-long absence from Broadway with this Lincoln Center Theater revival of his 1966 Pulitzer Prize–winning drama about a family torn between love, fear, and madness. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/29. *Plymouth, 236 W. 45th St. (239-6200). 2 hrs. 40 mins.*

A Funny Thing Happened on the Way to the Forum —A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $25–$70 through 9/12; $60–70 thereafter. Mon.–Sat. at 8, Wed. and Sat. at 2 through 10/7; Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 thereafter. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grace and Glorie—Tom Ziegler's Broadway-debut play is the story of a tough-minded mountain woman (Estelle Parsons) and the Manhattan careerist (Lucie Arnaz) determined to save her, willing or otherwise, from the ravages of real-estate development and its attendant sadnesses. Directed by Gloria Muzio. $35–$45. Tues.–Sat. at 7:30, Wed., Sat. and Sun. at 2:30. *Laura Pels Theatre at the Roundabout, Broadway at 45th St. (719-9393). 2 hrs.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Joe Barbara (*Another World*) as bad boy Danny Zuko, Debby Boone as Rizzo, and Sally Struthers as Miss Lynch. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Hughie—Eugene O'Neill began his life in a seedy hotel at Broadway and 43rd; a few blocks up the street, Al Pacino is currently inhabiting the seedy hotel in which that life drew (metaphorically) to an end. This moody chamber piece about a self-deluding small-time hustler—the playwright's next-to-final Broadway production, staged posthumously in 1964—runs through 9/14. $55. Mon.–Sat. at 8, Sat. at 2. *Circle in the Square, 50th St. bet. Broadway and Eighth Ave. (239-6200). 1 hr. 10 mins.*

An Ideal Husband—His contemporary George Bernard Shaw excoriated the hypocrisies of Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, arrives on Broadway from London's Haymarket—the same theater, ironically, from which its successful debut production was withdrawn a century ago following the writer's arrest and imprisonment for homosexuality. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore, 243 W. 47th St. (239-6200). 2 hrs. 45 mins.*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair*, the Rodgers-and-Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Di-

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

amond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning 6/10: Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200). 2 hrs.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Patti LuPone (*Evita*) as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Seven Guitars—"Things as they are / Are changed upon the blue guitar," wrote Wallace Stevens. No one knows that better than playwright August Wilson, whose flashback-laden story of a blues guitarist's premature death is the latest installment in his exploration of the black experience in America. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/8. *Walter Kerr, 219 W. 48th St. (239-6200). 3 hrs.*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/2/94. Through 1/5/97. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Sunset Boulevard—Andrew Lloyd Webber's (mega-)musical adaptation of the Billy Wilder film masterpiece about a deranged Hollywood dinosaur and her reluctant boy toy. London's Elaine Paige (*Evita, Cats*) takes over from Betty Buckley this week as Norma Desmond. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

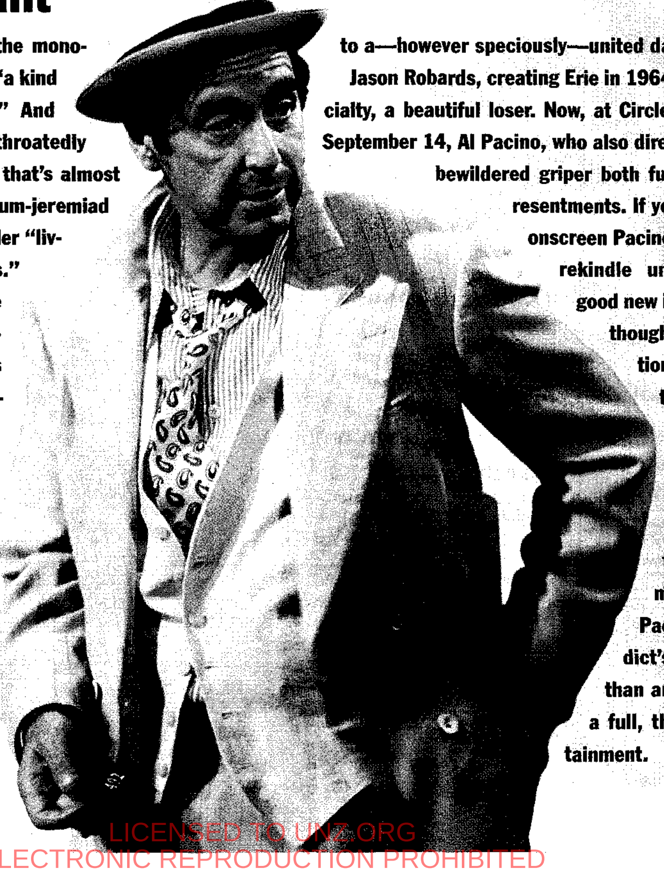
Previews and Openings

Disappearing Act—A musical celebration of the urban gay lifestyle. Tues–Fri. at 8, Sat. and Sun. at 7, Sat. at 10, Sun. at 3. Opening 9/4. *47th Street Theatre, 304 W. 47th St. (239-6200).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say *propitious* time. $25 through 10/7, $35 thereafter. Tues.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available. Beginning performances 9/5 for a 10/7 opening. *Triad, 158 W. 72nd St. (799-4599).*

Matty—A one-man show about baseball star Christy Mathewson, written and performed by Eddie

Review
Pacino, Triumphant



The scholar Travis Bogard has called the monologue in the dramas of Eugene O' Neill "a kind of song expressive of human need." And nowhere does this song resound more full-throatedly than in *Hughie* (1940), a 55-minute one-act that's almost all monologue. It is an all-night braggadocio-cum-jeremiad by "Erie" Smith, a small-time Broadway gambler "living hand to mouth on the fringe of the rackets." His sounding board is Charlie Hughes, the night clerk at a fleabag hotel, whose predecessor, Hughie, was Erie's fan and protégé. His recent death has sent Erie on a prolonged bender from which he has only just, shakily, emerged. Erie's luck, apparently, forsook him upon Hughie's death, and the recounting of his life—or, rather, of his own as reflected in Hughie's awe-struck eyes—is meant to accomplish two things: Turn the indifferent Charlie into another, worshipful Hughie, and justify Erie's own life to himself. Erie and Charlie are groping their way through parallel darknesses. Question: Can these be welded into a shared night, and into a—however speciously—united dawn?

Jason Robards, creating Erie in 1964, played him as his specialty, a beautiful loser. Now, at Circle in the Square through September 14, Al Pacino, who also directed, performs him as a bewildered griper both fueled and baffled by his resentments. If you've savored of late the onscreen Pacino, here is your chance to rekindle unstinted admiration. A good new idea has turned Charlie's thoughts, given as stage directions in the printed text, into utterances, making the clerk into more of a character but still without encroaching overmuch on Erie's ruminations. It is a fine testimonial to O'Neill, to Pacino, and to Paul Benedict's Charlie that, at less than an hour, *Hughie* feels like a full, thought-provoking entertainment. John Simon

Photograph by T. Charles Erickson.

Frierson. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opening 9/4. *Lambs Theatre, 130 W. 44th St. (239-6200).*

Old Wicked Songs—Jon Marans's Pulitzer Prize–nominated play about an emotionally frozen young pianist and the old master who thaws him out. $42.50. Tues.-Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. Opening 9/5. *Promenade, 2162 Broadway at 76th Street (580-1313).*

On the Boulevard—A musical evening with cabaret and theater star Liliane Montevecchi. $35. 9/6, 9/7 at 8, 9/8 at 3, 9/9–9/11 at 8, 9/13 at 8, 9/14 at 2 and 8, 9/15 at 3, 9/17–20 at 8, 9/21 at 2 and 8, 9/22 at 3. *Martin R. Kaufman Theater, 534 W. 42nd St. (279-4200).*

Now Playing

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Born to Sing!—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing.* $15-$35. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun at 7. *Union Square Theatre, 100 E. 17th St. (505-0700)*

The Boys in the Band—So what if it has a cast of characters—The Brave One, The Scared One, The Troubled One, etc.—seemingly lifted from a forties bomber movie? One excuses such roughnesses in the case of genuine thematic innovation, and Mart Crowley's groundbreaking 1968 script—the one that introduced gay culture, anxieties, and mating rites to mainstream theatrical audiences—is one of the few plays of the last 30 years unquestionably entitled to that distinction. $40-45. Tues.–Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

Da—"So we beat on," wrote F. Scott Fitzgerald, "boats against the current, borne back ceaselessly into the past." That point is brought home in a particularly vivid manner in the Irish Repertory Theater's revival of Hugh Leonard's 1978 play about a returning expatriate coming to terms with the ghost of his dead father. $25. Tues.–Sat. at 8, Sat. and Sun. at 3. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Howard Crabtree's When Pigs Fly—One of this year's more melancholy theater trends is the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon.-Thurs. at 8, Fri. and Sat. at 7 and 10. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Phaedra—Everett Quinton, doing that Everett Quinton thing he does to Euripides' classic tale of a mom with one bad case of ants in the pants for her stepson. (All right, that's not *exactly* what it says in *The Oxford Guide to Classical Literature*, but you get the idea.) $20. Thurs.–Sat. at 8, Sun. at 7. No performance 9/1. *Theater for the New City, 155 First Ave. at 10th St. (307-4100).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

Valley of the Dolls—With summer drawing to a close, now's the time to stock up on cheap thrills before the serious season arrives. And they probably don't come cheaper than this stage adaptation of Jacqueline Susann's celebrated book-and-screen trashfest about three young, not particularly inhibited girls on the make in the big city. (Imagine!) $25. Wed–Sat. at 8, Sat. at 11. Through 9/14. *Circle in the Square Downtown, 159 Bleecker St. (307-4100).*

Off-Off Broadway

Beata, The Pope's Daughter—$10. Thurs.–Sat. at 9, Sun. at 3. Through 9/22. *Theater for the New City, 155 First Ave. (254-1109).*

Donkey Bar—$12. Thurs.–Sat. at 8, Sun. at 3. Through 9/29. *Kraine Theater, 85 E. 4th St. (479-7350).*

Heating & Cooling—A philosophical comedy by Sara Plath about the wacky quantum mechanics of air conditioning. $15; $10 students/seniors. Thurs.–Sat. at 8, Sun. at 2. Through 9/29. *Chelsea Playhouse, 125 W. 22nd St. (727-3626).*

It's Toast—A new play by Theater for the New City's Crystal Field about life in New York is the focus this year of the group's annual Summer Street Theater tour. It plays at various outdoor sites throughout the five boroughs through 9/15; call *254-1109* for details. Free.

King Lear—Free. Thurs.–Sun. at 8. Through 9/15. *Washington Square Park (330-8086).*

The Lady Gentian Violet—$15. Fri. and Sat. at 8 and 10, Sun. at 7 and 9. Through 9/15. *Riant Theatre, 161 Hudson St., 4th Floor (925-8353).*

Risky Revolutionary—$25. Thurs.–Sat. at 8, Sat. and Sun. at 2. Through 10/6. *Castillo Theatre, 500 Greenwich St., 2nd Floor (941-1234).*

Suitcase—In this one-woman show, written and performed by Caryne Chapman, a young Jewish woman who refuses to leave her non-Jewish lover stays by his side in 1930s Berlin as the Nazis rise to power. $20. Mon.–Sat. at 8:30. Beginning performances 9/9; through 9/21. *ArcLight Theatre, 152 W. 71st. St. (279-4200)*

Too Much Light Makes the Baby Go Blind—Thirty *extremely* brief plays perfomed in sixty minutes. Admission prices are randomly determined by adding $4 to the roll of a single six-sided die. Fri. and Sat. at Midnight. *Nada, 167 Ludlow St. (330-8087).*

Two Gentlemen of Verona—$15. Wed.–Sat. at 8. Through 9/21. *American Theatre of Actors Outdoor Theatre, 314 W. 54th St. (581-3044).*

Vampire Lesbians of Sodom—$10, plus a two-drink minimum. Fri. at 10. Through 9/27. *The Duplex, 61 Christopher St. (255-5438).*

Volunteer Man—$15. Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. Through 9/29. *Theatre Off Park, 224 Waverly Place (353-2766).*

What Doesn't Kill Us—$10 in advance, $12 at the door. Wed.–Sat. at 8. Through 9/21. *The Producer's Club, 358 W. 44th St. (642-8836).*

The Wild Guys—$12. Tues.–Sat. at 8. Beginning performances 9/6; through 9/27. *Miranda Theater, 259 W. 30th St. (279-4200).*

Opening

The Unkindness of Strangers

You can't describe the unvarying spiritual assailants of any Tennessee Williams heroine more succinctly than with the old Anglican phrase "the world, the flesh, and the devil." In **'Summer and Smoke,'** *opening September 5 at the Roundabout, Mary McDonnell plays repressed spinster Alma Winemiller, while Harry Hamlin—his days on 'L.A. Law' were no doubt a great help here—performs all three of the above roles more or less simultaneously.*

Photograph by Joan Marcus.

restaurants

Mex Market...Future Fusion...More Emeril

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Félix—Parisian bistro conveniently situated on SoHo's version of the Champs-Élysées, serving escargot and other Gallic standards. The atmosphere, as in most territory south of Houston, is stylishly casual. *340 W. Broadway (431-0021). (M) AE, TM.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, TM, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V*

Shopping

NAFTA Cuisine

Su Casa Mexicana—an offshoot of a Sunset Park, Brooklyn, bakery and market—is Hell's Kitchen's newest commissary devoted to imported, hard-to-find south-of-the border ingredients, like guajillo peppers, corn husks, cinnamon bark, corn kernels for tortillas, and Choco Milk—a drink powder made by "Procter & Gable [*sic*] of Mexico." Plus *a variety of creamy, flaky pastries and a changing roster of sweet and savory tamales* that cost a dollar each. (695 Ninth Avenue, near 48th Street.)

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Photographs by Kenneth Chen.

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Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare served in a glass-enclosed dining room on the promenade, with a view of the passing herd and the occasional street performer. *1 Seaport Plaza (269-5890). (I–M) AE, DC, MC, TM, V.*

Fulton Street Cafe—A teeming outdoor café on the cobblestone promenade is the highlight of this seafood restaurant. Stop by and watch the show. *11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V.*

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, V.*

Harbor Lights—Comfort food in elegant Frenchish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

Liberty Cafe—Stadium-size oyster bar with a panoramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the tangle of masts of the *Peking, Ambrose,* and *Wavertree* moored at the Seaport Museum. *Pier 17, third floor (406-1111). (M) AE, CB, DC, MC, TM, V.*

Macmenamin's Irish Pub—If you're not impressed by a magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beer, and televised sports. *Pier 17, third floor (732-0007). (I) AE, CB, DC, MC, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. *Pier 17 (227-6735). (I–M) AE, DC, MC, V.*

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. *Pier 17, 111 John St. (732-9090). (M) AE, CB, DC, MC, V.*

Sgarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. *Pier 17, promenade level (619-5226). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M) ($).*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

El Charro Español—Heaps of thoughtfully prepared authentic Spanish cooking. Do yourself a favor and sample the hearty paella and the house sangria. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarcy. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) ($).*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Tsunami—This contemporary Japanese restaurant frequented by neighboring NYU students and sushiphiles boasts the city's only revolving "water canal" sushi bar, with sushi boats that float by diners like a luggage carousel. The assortment of rolls includes spicy tuna, spider, and tropical, and the environment, thanks to the water theme, is soothing and serene. *70 W. 3rd St (475-7770). (I) AE, DS, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I-M) AE, CB, DC, MC, TM, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Strussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

The Cigar Room at Trumpets—This clubby hotel dining room features hearty American fare like steaks, chops, and seafood, should you feel like eating. The *real* specialty is the menu of 36 cigars from Nat Sherman and Davidoff of Geneva, any of which would be well-paired with a single-malt scotch. Jackets required. *Grand Hyatt New York, Park Ave. at Grand Central Terminal (850-5999). (E) AE, CB, DC, DS, MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, grilled Black Angus sirloin, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of single-malt scotches and tequilas. *35 Union Square W. (645-3400). (I)*

Preview
Fusion, Inc.

Mirezi (59 Fifth Avenue), a swank Pan-Asian spot opening later this month, can be forgiven for not showing trepidation commensurate with a New York opening. After all, most would consider its South Korean corporate parent's prior American investment—$300 million in the start-up Hollywood studio DreamWorks SKG (see "Intelligencer," August 26)—far riskier than yet another fusion restaurant. Architect Min Yang (pictured, left) says, "*Mirezi* means future land or place," perhaps revealing more about Korea's economic expansionist plans than the backers intended. Commissioned by Cheil, South Korea's largest food-and-chemical conglomerate, to transform the two-story space that was the Markham restaurant into a visual expression of an ever-more economically and culturally integrated world, Yang installed eleven four-inch LCD monitors to play commercials from Hong Kong or, say, video art by Nam June Paik. Similarly, chef Anita Lo's French-inspired fusion of Korean, Thai, and Vietnamese cuisines distills Asian gastronomy through a Western perspective. To master Korean cooking, an unfamiliar discipline for her, Lo (at right) went to Seoul, where she took classes and sampled about seven restaurants a day. Without corporate underwriting, such field trips would have been impossible. But then again, Lo says, "I wouldn't have had to write so many reports." **Robin Raisfeld**

Photograph by Bernd Auers.

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i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

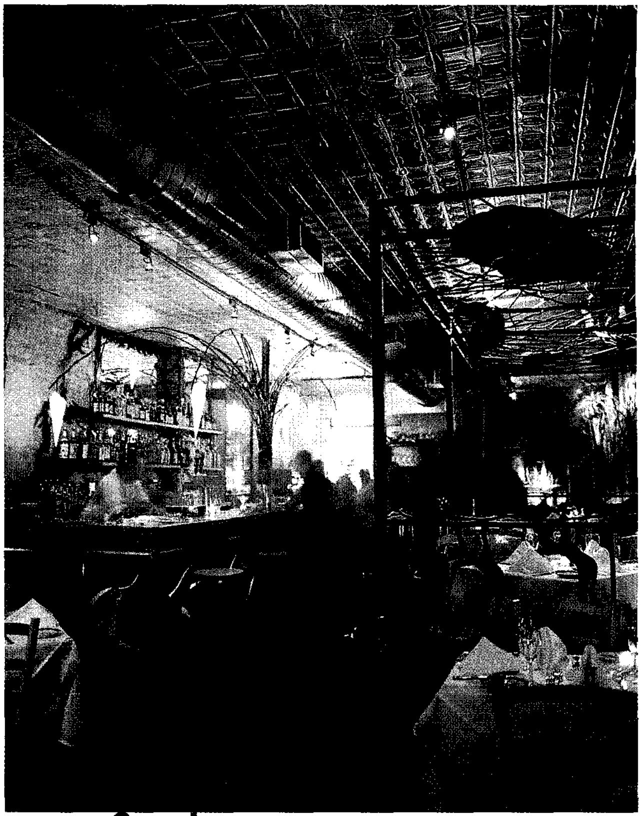
Aquamarine—A trailblazer on the Hudson waterfront, this new restaurant plays up its exceptional location with a sculpture garden, a river walk, sunset views, and patio dining. The American menu features curry-dusted Chilean bass with mashed potatoes, and black-pepper-glazed pork chop with a potato to crisp. *Hudson River and 26th St. (243-9500). (M) AE, CB, DC, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*



Opening
Hep Hangout

The conversion of a shoe store into Scratch—Boom's dark and moody new neighbor—demonstrates a remarkable show of faith in SoHo's appetite for lounging. Medieval décor, replete with ironwork, frescoes, and fountains, provides the appropriately Gothic backdrop; chef Pamela Willoughby, late of Trixie's, cooks dishes like eggplant tempura and Panamanian seviche from the free-ranging "New York ethnic" catalogue that a plurality of chefs subscribes to these days. (150 Spring Street.)

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops, and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

37th Street Hideaway—Restaurant and supper club in the former home of John Drew Barrymore. Dance to live music between courses of Northern Italian fare, best sampled on the prix fixe

Photograph by Kenneth Chen.

lunch and dinner menus. Free parking available after five; closed Sunday. *32 W. 37th St. (947-8940). (E) AE, DC, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Coldwaters—Lots of fresh, simply prepared seafood: steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops in a casual atmosphere. *988 Second Ave., at 52nd St. (888-2122). (M) AE, DC, DS, MC, V.*

The Comfort Diner—Fifties-theme diner, with an updated menu of retro faves like Mom's meatloaf, Thanksgiving on a roll, malteds, milkshakes, and egg creams. Try brunch on the weekends, when this neighborhood empties out. *214 E. 45th St. (867-4555). (I) AE, DC, DS, MC, TM, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (750-2233). (E) AE, DC, DS, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $12.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, V.*

Judson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

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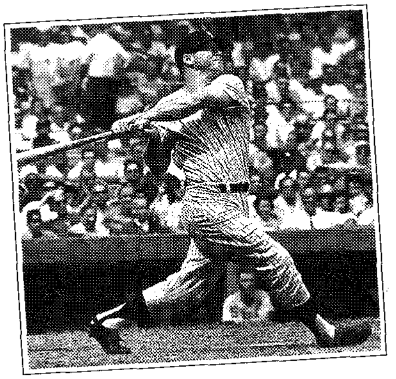

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forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Puttanesca—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual Indian restaurant, a stone's throw from Carnegie Hall, offers classics like ginger chicken, chutney poori, and lamb shashlik. *58 W. 56th St. (585-1155). (M) AE, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Sullivan's Restaurant & Broadcast Lounge—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The menu, half steakhouse-American and half Chinese, features such diverse selections as surf-and-turf and litchi-tea-smoked duck with sesame cakes. Live jazz nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey is responsible for the very popular and wide-ranging menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

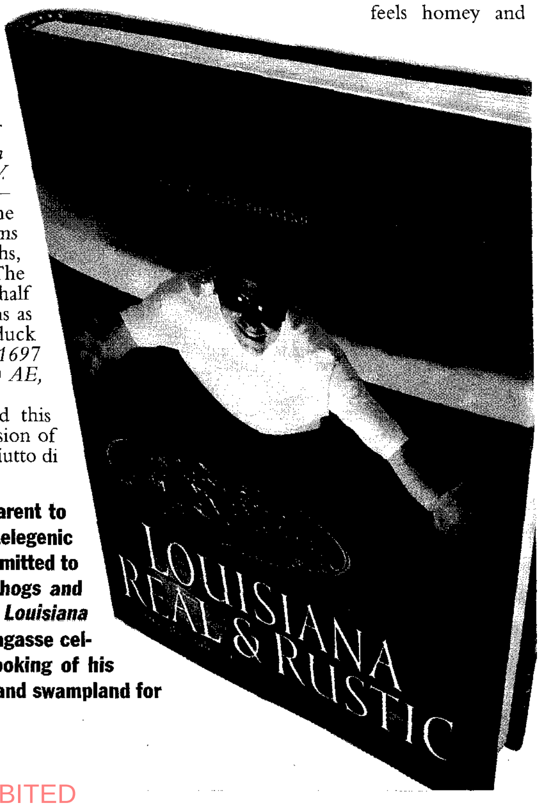
Fitzers Restaurant—This Continental restaurant at the Fitzpatrick Manhattan Hotel boasts the best Guinness in New York and serves a traditional Irish breakfast until 10:30 PM. Or stop in for tea and scones after a tiring afternoon of shopping at Bloomingdale's two blocks away. *687 Lexington Ave., at 57th St. (355-0100). (M) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and

In Print **Emeril Lagasse, heir apparent to Paul Prudhomme, and the Big Easy's telegenic answer to Alice Waters, is a chef so committed to the homespun that he raises his own hogs and blends his own Worcestershire sauce. In *Louisiana Real & Rustic* (William Morrow, $25), Lagasse celebrates the rural Cajun and Creole cooking of his adopted state, plumbing bayou country and swampland for jambalaya, étouffée, gumbo, and grits.**



romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Word of Mouth—This second-floor perch is a cozy oasis for breakfast, brunch, dinner, or tea, and the contemporary American menu features updated comfort food like corned-beef hash with eggs, Irish soda bread, and an eclectic array of salads and sandwiches. *1012 Lexington Ave., nr. 72nd St. (249-5351). (M) AE, MC, TM, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

One Fish Two Fish—Fish is the theme here. Everything—shrimp parmigiana, steamers, quarter-pound Maine lobster—comes with as much salad and garlic bread as you can eat. *1399 Madison Ave., at 97th St. (369-5677). (M) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Pomodori—An uptown Italian bistro "with Mom in the kitchen" and an outdoor café. Grilled meats, fish, and pastas like cavatelli al cartoccio. *1425 Second Ave., nr. 74th St. (472-5225). (I–M) ($).*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Quisisana—This cozy Upper East Side Italian restaurant specializes in seafood. Try the grilled calamari, linguine with lobster, the John Dory, or anything out of the wood-burning oven. *1319 Third Ave., nr. 75th St. (879-5000). (E) AE, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican, promise. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.*

Niko's Mediterranean Grill & Bistro—This uptown grill specializes in the cuisine of the moment: Mediter-

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ranean, with influences from Greece, Israel, Turkey, and Italy. Sample large portions of moussaka, lamb with orzo, grilled fish, kabobs, and—strangely—brick-oven pizza. *2161 Broadway, at 76th St. (873-7000). (M) AE, DC, DS, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave.; nr. Garfield Pl. (718-230-0711). (M) ($).*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). Also, 433 Amsterdam Ave., nr. 80th St. (501-7897). (I) ($).*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Solutions to last week's puzzles

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nightlife

Lyle Lovett...Jon Stewart...The Cranberries

Concerts

CMJ Music Marathon—From 9/4 to 9/7: *College Music Journal's* three-day, citywide trade show descends on New York, bringing with it a smorgasbord of alt-rock enthusiasts, laminate-bearing industry wonks on panels, and budding acts vying for a spot on the bill. Related events are hereafter denoted with an asterisk (*).

Lincoln Center Out-of-Doors Festival—The twenty-sixth annual installment provides free performances by some three dozen acts in Lincoln Center's Fountain Plaza, North Plaza, and Damrosch Park Bandshell. Related performances are hereafter denoted with a dagger (†).

Biohazard—Aggro-thrash-death-metal. With attitude. And Stuck Mojo. 9/6 at 7:15 P.M. *Roseland, 239 W. 54th St. (307-7171); $13-$15.*

The Buzzcocks—While the Sex Pistols had better sound bites, their high-punk contemporaries had the better tunes. With a winning cross between Clash angst, Rotten sneer, and Monkees tunefulness, the Buzzcocks wrote the playbook for Green Day and countless others and made the neurotic British accent a pop guise worth fetishizing. 9/4 at 8 P.M. *Supper Club, 240 W. 47th St. (921-1940).*

Cardigans—Possibly the most polite band in recent memory. Fronted by the thoroughly bubbly 22-year-old Nina Persson, they are known for thanking audiences effusively between songs and apologizing even more persistently when something goes awry. Manners aside, their analog-synth-driven grooves, coupled with Persson's airy, light-stepping vocals, are threatening to establish the quartet as the successor to the Swedish pop phenomenon that was Abba. With Gorky's Zygotic Mynci and Cake. 9/5 at 8 P.M. *Roseland, 239 W. 54th St. (307-7171); $13-$15.*

Les Claypool and Holy Mackerel—Primus's loopy and ferocious bass-playing impresario introduces his newest side project, named, one assumes, from his much-touted penchant for fishing. Expect fret pyrotechnics, bone-crunching distortion, and Claypool's patented nasal yelp. 9/5 at 7:30 P.M. *Supper Club, 240 W. 47th St. (307-7171); $14.*

Cranberries—Whether she's wailing about "thar tanks and thar guns" in "Zombie" or lamenting Sarajevo, Kurt Cobain, and JFK in *To the Faithful Departed*, Dolores O'Riordan certainly isn't one for subtlety. After winning our hearts with the lilting pop song "Linger," the Cranberries singer quickly morphed into some sort of mini-Sinead, marching into all manner of political and cultural conflict armed with a fierce simplicity and a hiccuping vocalisms. Luckily, the Irish songstress saves all but her gravest lyrical excesses with a wonderful gift for melody and the most lasting variation on the British jangle pop pioneered by the band the Sundays. 9/6 at 7:30 P.M. *Jones Beach, Wantagh. (307-7171); $32.50.*

Gloria Estefan—9/6–9/9 at 8 P.M. *Arena at Madison Square Garden, Seventh Avenue at 33rd St. (307-7171); $30-$60.*

Lyle Lovett—The wry and tremendously gifted songwriter plays songs off his excellent new *The Road to Ensenada*, a record that ups Lovett's already high level of critical regard with guest spots by ace songwriters Randy Newman and Jackson Brown. The imposingly vertical Texan plays with the horn-rimmed Lisa Loeb, chanteuse of Gen-X bummer. 9/7 at 8 P.M. *Theatre at Madison Square Garden, Seventh Avenue at 33rd St. (307-7171); $31–$46.*

Performance

Faster, Fluffy...

Four London women with killer hooks and fabulous sneers, the punk terrors Fluffy begin their U.S. conquest September 5 at Webster Hall. Submit!

Me'Shell Ndegéocello—Talk about alternative: black, bisexual, *and* a bassist. Then again, talk about mainstream: John Cougar Mellancamp fan and a mom. Me'Shell Ndegéocello is a truly confounding pop figure, too anomalous to classify, too talented to ignore. Call her R&B's Dennis Rodman. Despite formidable chops, fierce intelligence, and a great ear for updating seventies soul with arty Downtown funk, Ndegécello's sophomore effort *Peace Beyond Passion* is frustrating in the same manner as her debut *Plantation Lullabies:* Its sheeny production packages this fresh voice in a slick, fusiony veneer. Songs as daring and personal as "Leviticus: Faggot" need more than a Quiet Storm vibe to get across. Still, the woman leads a mean band and definitely knows how to work a crowd. Live, her steamy cover of Bill Withers's "Who Is He and What Is He to You" should cause a meltdown. 9/11 at 8 P.M. *Supper Club, 240 W. 47th St. (307-7171); $18.*

Neurotic Outsiders/Fluffy—Sex Pistols guitarist Steve Jones and Guns 'N' Roses' bassist Duff McKagen front the aforementioned supergroup, preceded by the much cuter and more musically promising quartet of London punkettes Fluffy. 9/5 at 8 P.M. *Webster Hall, 125 E. 11th St. (307-7171); $15.*

Oasis—Onstage, these hooliganish Beatles impersonators can be supremely self-indulgent, capable of extending the gratingly infectious single 'Wonderwall' into a ten-minute extravaganza or devoting half of their set to an acoustic exposition of the nasal drones of front man Liam Gallagher. Still, now on their umpeenth U.S. tour in a year, they must be doing something right. 9/6–9/7 at 8 P.M. *Jones Beach, Wantagh. (307-7171); $27.50. 9/7 is sold out.*

Theremin Invasion†—With an acclaimed documentary about its inventor wowing Cannes, a dozen Websites paying homage to it, and untold numbers of alt-rock retro-fetishists (Matthew Sweet, Combustible Edison) scrambling to work one into the mix, the electromagnetic, noncontact wonder is experiencing something of a renaissance. Enter Neely Bruce, avant-classical composer and longtime theremaniac, who hauls the old boy out for an evening of music composed exclusively for theremin. 9/4 at 6:30 P.M. *North Plaza at Lincoln Center, Broadway at 65th St. Free.*

Clubland

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Shows nightly at 9. 9/4: Frogs; Kepone; the hard-rocking organ trio Delta 72 *. 9/5: Spiritualized *. 9/6: Skeleton Key; Trans Am; Blinker the Star;*. 9/7: Jawbox*; Failure; Ultra Bide*. 9/8: Sleepyhead; Gorky's Zygotic Mind. 9/9: Raincoats; Bush Tetras. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. 9/6: Speedball Ba-

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Elaine Constantine.

by; Swingin' Neckbreakers★. *315 Bowery, at Bleecker St. (982-4052); $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. 9/5: Voodoo Rhythm Kings. Every Sunday, it's the Open Blues Jam. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755); $.*

Coney Island High—St. Marks, not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. Every other Saturday night belongs to their famed trash-rock party, "Green Door NYC." Mondays are given to the jungle D.J. salon "Konkrete Jungle." 9/4: Energy Suckers; Sleater-Kinney; Chrome Cranks★. *15 St. Marks Place. (674-7959).*

The Cooler—A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 9/4: Magnetic Fields; Azalia Snail★. Every Tuesday, it's the electro-funk rotating D.J. showcase party Analog. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist. 9/4: Paula Cole★. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. 9/4: Chapel Hill's beloved, indie-rock thrash-popsters Archers of Loaf★. 9/5: Techno stars Orbital; jungle messiah Goldie; Beastie Boys keyboardist Money Mark; Nothing★. 9/6: Grand Royal Records showcase with Luscious Jackson, Butter 08 (featuring members of Jon Spencer Blues Explosion and Cibo Matto), Buffalo Daughter, Josephine Wiggs, and the Luscious Jacksons offshoot Kostars★. 9/7: Johnny Cash; Wilco. *17 Irving Place. (777-6800).*

Knitting Factory—The Disneyland of downtown music with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 9/4: Versus; Low; Lois and Elliot Smith★. 9/5: Babe the Blue Ox★. 9/6: My Science Project with Vernon Reid; Critters Buggin'; Marry Me Jane★ 9/7: Jonathan Richman and friends★. *74 Leonard, bet. Broadway and Church. (219-3055).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 9/3: Manic Street Preachers. 9/4: Pansy Division★. 9/6: Splendora★. 9/8: Wilco; Health and Happiness Show. 9/11: Dirty Three; Cat Power. *1039 Washington St., Hoboken (201-798-4064).*

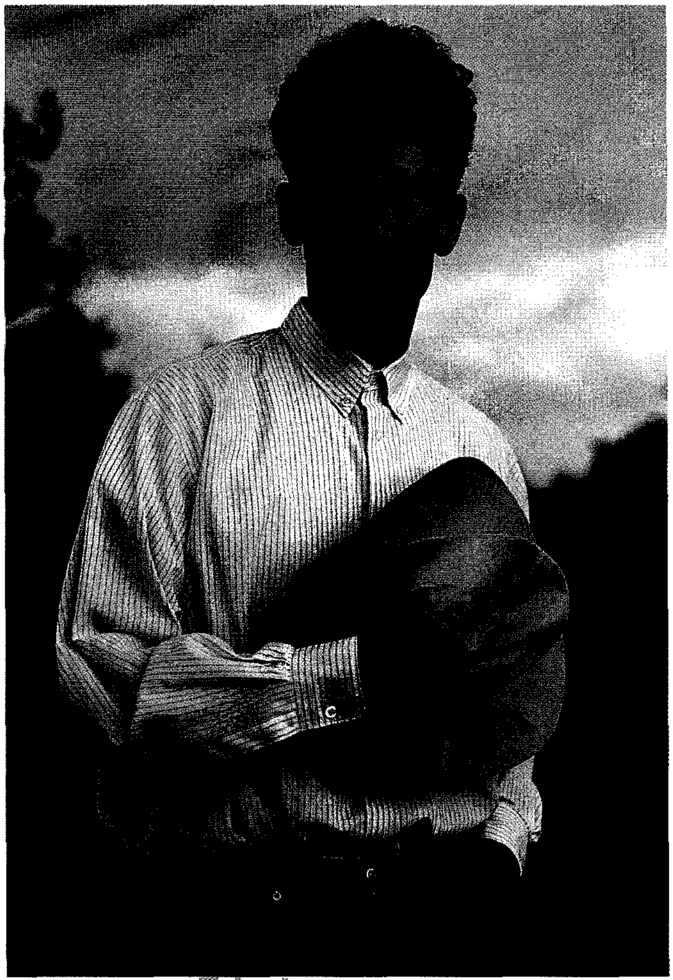
Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 9/6: Pat DiNizio; Lach★. 9/7: John S. Hall; Bubble★. *94 Ave. A. (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 9/4: Hip-Bop Records showcase with Tom Browne; Bop City; Urbanator★. Shows nightly. *204 Varick St. (243-4940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. 9/3: Grant Lee Buffalo. 9/4: Face to Face★. 9/5: Sebadoh★. 9/6: Fun Lovin' Criminals★. 9/7: Wedding Present; Raincoats★. *51 W. 21st St. (727-7788).*

Westbeth Theatre—The West Side's mid-size, mid-priced rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. 9/3: Sonic Boom; D.J. Spooky. 9/5: A dark, aggro-metal summit of Seattle grungedaddies the Melvins, neo-Sabbath upstarts Fu Manchu, and others★. 9/6: Superchunk's Mac McCaughan's side project Portastatic★. 9/7: Wallflowers; Maypoles★. Show at 8:30 P.M. *151 Bank Street. (691-2272).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tues. night is (Grateful) Dead Night. 9/4: A showcase of top-of-the-line hip-hop acts featuring Philadelphia's the Roots, Bahamadia, and Brooklyn's own Jeru the Damaja★. *161 Hudson St. (966-5244).*



Talent

Hats Off

Wan, witty, weird, and altogether winning, Lyle Lovett (Madison Square Garden, September 7) fills 'The Road to Ensenada' with some of his best songwriting in years—all timeless love songs and Texan eccentricity.

Jazz

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 8/27–9/1: Caribbean Jazz Project with Paquito D'Rivera, Dave Samuels, and Andy Narell. 9/3–9/8: The Pharoah Sanders Group; Jacky Terrasson Trio. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. 9/9–9/14: George Cables Trio featuring Joe Locke. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement, along with the occasional legend. Les Paul plays Monday nights. 9/3–9/8: Toots Theilmans Quartet. 9/10–9/15: Marcus Printup Quintet with Marcus Miller. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. 9/3–9/8: Mulgrew Miller/Wingspan featuring Steve Wilson, Steve Nelson, Richie Goods, and Ron Savage with Gary Bartz on Fri. and Sat. 9/10–9/15: Doky Brothers. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. Wed. nights the cover's a scant five bucks. 9/10–9/15: Steve Ross and Judy Carmichael. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. 9/3–9/8: The Erstwhile Ellingtonian trumpeter Clark Terry plays with a quintet. 9/9–9/15: Ron Carter and Quintet. Sets at 9:30 and 11:30 P.M.and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Comedy

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. 9/5–9/8: Jon Stewart. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Catch a Rising Star—Recently reborn, this variety showplace now smells of big money. Visitors to the Catch Bar & Grill will view "The Loft," a stage set as an N.Y.C. apartment, where stand-up, sketch, and alternative comedians—along with musicians, cabaret artists, and others—will perform. Shows Tues.–Thurs. at 8:30 P.M., Fri. and Sat. at 8:30 and 11 P.M. *253 W. 28th St. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Through 9/9: Dave Attell; Jeff Ross; Gregg Rogeii; Tony Woods; Vic Henly; Maya; Wanda Sykes-Hall. Shows Fri. 9 and 11 P.M., Sat. 9 and 10:45 P.M., and 12:30 A.M., and Sun.–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 9/8: Gregory Carey; Joe Mulligan; Nancy Redman; Rich Ramirez; John Rizzo; Billy Jaye. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Luna Lounge—Mondays, it's "The Show Formerly Known as Rebar," where hip, alternative-minded comedians from MTV's *The State* and elsewhere

Photograph by Wil Van Overbeek.

You just can't debate politics without a good drink, a point of view and a sense of humor.

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try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston. (260-2323).*

Cabaret

Arcimboldo—On Sun. evenings, this stylish trattoria by the U.N. offers "Opera With Taste," a series of programs featuring arias performed by up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix-fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Talent

Deep Thoughts

Jon Stewart's mind moves so fast you think he's worried about his long-distance phone bill. He's calling from Washington, where he's playing a couple of comedy clubs, so politics comes up. "Alcohol is not a drug? But cigarettes are. Hmmm. I've never thrown up after a pack of cigarettes." Stewart tries to enjoy the Internet, he really does. "But I don't have the most powerful Martha 2000 computer or whatever it is, so it takes forever to download any Websites. I sit there thinking, if I wasn't such lazy loser, I would have gone to the library—where all this stuff is organized." He's preparing for his live HBO special September 20 in Miami ("Why Miami? Because I am the rhythm"), reshooting some of his big-screen moments in the forthcoming *Wishful Thinking* with Jennifer Beals and Drew Barrymore ("I think I'm the hero, but I don't remember"), doing a guest spot on *Larry Sanders* ("Strangely, I play Rip Taylor. They told me to bring a hairpiece and confetti. I don't know what happened"), and imagining how he'd fill out the Playmate questionnaire ("Turnoffs: War and murder and disease. Although famine gets me oddly excited"). Suddenly, though, there's a pause. "Hmm, there's a TV reporter right outside my window. Oh, man! this guy is sweating like Albert Brooks in *Broadcast News.* It's a little disconcerting. This may be one of those interviews I have to interrupt, like, *Hey, we're having a bomb threat.*" There'll be no stopping Stewart at Carolines Comedy Club, September 5–8.

CHRIS SMITH

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Through 10/12: pianist Peter Mintun. Tues. through Sat. from 9:30 to 1:30; $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Through 9/7, dancing on Sat. evenings from 8:30 to 12:30, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio; $15; jacket and tie required. *2 E. 61st St. (940-8185).*

F. illi Ponte—Pianist/singer David Raleigh rocking the room at the newly renamed Be-Ca (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses Street (226-4621).*

Michael's Pub—Woody Allen tooted his last clarinet line at the old Michael's on East 55th Street. The cabaret has now moved across town to the Parker Meridien Hotel, trading saloon ambience for that of a Parisian Rive Gauche salon in the thirties, which should suit Allen's New Orleans Funeral & Ragtime Orchestra just fine. They play, as always, Mon. at 8:45 and 11. $25 cover, plus a two-drink minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St. (758-2272).*

Rainbow and Stars—It's a big season for songwriter Mary Rodgers (daughter of Richard, in case you were wondering). Not only is her musical *Once Upon a Mattress,* the show that made Carol Burnett a star, being revived on Broadway; Faith Prince, Jason Workman, and Mark Waldrop are currently taking the bigger-picture view here with "3 of Hearts," a retrospective covering the whole of her career. Through 9/28. $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sullivan's—Broadway's newest retro-Fifties snuggery is being kicked off with sounds appropriate to the pose. On Mondays and Tuesdays, Mark Thompson plays piano; on Wednesdays, he's joined by the other two members of the Mark Thompson Trio. Thurs.: The Danny Mixon Trio. Fri.: "Stuff," featuring Gordon Edwards and friends. And Fridays are given over to a revolving assortment of R & B talent. The whole scene is under the supervision of the Letterman musical director (and restaurant co-owner) Paul Shaffer; conveniently enough, he only has to run down a flight of stairs or two in the Ed Sullivan Theater to be on it. No cover; there's a two-drink minimum on Fri. and Sat. *1697 Broadway, at 53rd St., in the Ed Sullivan Theater. (541-1697).*

Windows on the World—At the recently opened (and somewhat immodestly named, frankly—but, hey, this is New *York*) Greatest Bar in the World, pianists Xavier Davis and Greg McKenzie can be found on hand seven days a week; a small combo is added to the mix Thurs. through Sat. This week, the Hi-Tops shake, rattle, and roll with fifties classics. No music charge Sun.–Wed.; Thurs.–Sat., $10 per person after 9. *1 World Trade Center, 107th Floor (524-7000).*

Bars

Bar 5757—At the Four Seasons Hotel. This swank mausoleum has thirteen different martinis on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." *57 E. 57th St. (758-5700).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tues. night. *29 Bedford St. (627-1580).*

Beauty Bar—Another concept bar from the people who brought you No Tell Motel and Babyland. "Beauty parlor"—which the space was quite recently—is the theme, and trendy are the clientele, most preferring pierces and home dye jobs to the store-bought variety. (Don't ask for red wine; it's a henna.) *231 E. 14th St. (539-1389).*

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls. *889 First Ave., nr. 50th St. (980-9314).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St., at Houston St.*

Bowery Bar—Eric Goode's controversial wall boxes out the neighborhood and contains the giddy hipsters within a very cool lounge inspired by a fifties-era Miami Holiday Inn. So happy for a new place to have a genius time, the crowd doesn't seem to mind a bartender in whom a request for a neat bourbon inspires paroxysms of self-doubt. *358 Bowery, at 4th St. (475-2220).*

Brooklyn Inn—The arty and underemployed bang elbows with Brooklyn Law School cutups in this raucous cattle car. The self-consciously cool jukebox is equal parts Tom Waits, the Pogues, and John Coltrane. Pints of Guinness and Schaeffer and everything in between. Ask the regulars about the bartenders: They all have strong opinions. *Bergen St. at Hoyt St., Brooklyn (no phone).*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

J. J. Beckett's—With the exception of the occasional overenthusiastic undergrad, most of the folks at the bar look as though they deserve a drink. On Wed. nights, this Naugahyde-and-pressboard dive hosts the James Begian Three, an earnest, low-key trio that lends plenty of atmosphere. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. *Amsterdam Ave., at 90th St. (787-9628).*

Riverrun—A hybrid beer hall–subway tunnel whose most architecturally significant objects are the phone-booth-size pissoirs. Have a beer with Danny, the best bartender in town. And have a boiled egg—they're free. While you're at it, drop a dime in the cheapest jukebox this side of 1940. *176 Franklin St., nr. Hudson St. (966-3894).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thurs. and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

Photograph by Frank W. Ockenfels 3.

the mix

Great Books...Dakota Territory

The Written Word

Nick Hornby—9/5 at 7: Reads from *High Fidelity.* Shakespeare & Co., 939 Lexington Ave., bet. 68th and 69th Sts. (570-0201); free.

Readings at the SoHo Arts Festival—All events are free. 9/6 at 8: Group reading by the editors of *Open City.* Readers include Thomas Beller, Daniel Pinchbeck, Amanda Gersh, and Rob Bingham. Bilio's, 317 Church St. 9/7 at 2: "Latin American Letters." With Raul Barrientos, Beatriz Castillo, Pablo Garcia-Gamez, Alejandro Strauss, Wilson Loria, Fernando T. Menezes, Judy Thomas, and Tony Perrottet. Barroco, 301 Church St. 9/7 at 4: "Stand Up Science!" Paul Hoffman, editor-in-chief of *Discover;* John Rennie, editor-in-chief of *Scientific American*; virtual-reality pioneer Jaron Lanler; humor essayist Judy Stone. Lobby of Guggenheim SoHo, 575 Broadway. 9/8 at 1: "Short Stories into Film." Sara Powers reads a story optioned by Francis Ford Coppola, and Barry Yourgrau reads from *The Sadness of Sex*. Kavehas, 123 Mercer St. 9/8 at 3: "Petticoat Gumption." Six rising urban writers. With Justine Ettler, Fran Gordon, Rebecca Godfrey, Clemenza Hawkins, Catherine Hassall, and Sarah Jones. Bilio's, 317 Church St. 9/8 at 7: Some of America's foremost essayists. Phillip Lopate will read from *Portrait of My Body;* Vivian Gornick will read from *Approaching Eye Level;* and Lucy Grealy, author of *Autobiography of a Face*, will read a new essay. KGB, 85 E. 4th St.

Readings at A Different Light—9/4: Contributing writers Robert Jones, Scott Helm, Dick Scalan, Ernesto Mestre, Christopher Bram, Joe Westmoreland, and Michael Lowenthal read from the new anthology *Best American Gay Fiction*. 9/5: Biographer Paula Martinac reads from her new book, *kd lang*. 9/7: Group poetry with Dean Kostos, Regie Cabico, William M. Hoffman and Tom Savage. 9/9: Composer-author Ned Rorem reads from his new book, *Other Entertainment: A Collection of Pieces*. A Different Light, 151 W. 19th St. (989-4850); free.

Jessica Hagedorn—9/11 at 6:30: Reads from *The Gangster of Love.* Rizzoli's Bookstore, SoHo, 454 Broadway. (674-1616); free.

Rafael Yglesias—9/12 at 7: Reads from *Dr. Neruda's Cure for Evil.* Shakespeare & Co., 939 Lexington Ave., bet. 68th and 69th Sts. (570-0201); free.

cue

Kate O'Hara
Editor

Maureen Callahan
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John Dioso
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Barbara Ensor
Kids

Linda Hall
Books
Events
Radio

Alexandra Lange
In Concert

John Leonard
Television

Edith Newhall
Art

Chris Norris
Nightlife
Popular Music

Robin Raisfeld
Restaurants & Bars

Randall Short
Theater
Cabaret

Tours

Pre-San Gennaro Tour of Little Italy—9/7 at 1: A walking tour exploring the history of the Italian community on the Lower East Side and in Greenwich Village. Stops include Mulberry Bend, the parish of Mother Cabrini, and the first church built by Italian immigrants in the district. Meet at the Washington Square Arch. Call Big Onion Walking Tours at 439-1090 for further information; $9, $7 students and seniors.

Beautiful Brooklyn Bridge—9/8 at 1:30: A tour of the bridge and the Brooklyn Heights Esplanade. The bridge, the world's longest suspension span when it opened on May 24, 1883, has a total of length of 1,595 feet. It took fourteen years to build and cost $16 million, twice the original estimate. The guide will relate historical facts and legends about the bridge along

Photograph by Russell Kaye.

Happening

West Side Story

Perhaps no Manhattan neighborhood has fewer major architectural blunders than the Upper West Side, and no cultural organization is more appreciative of the area's heritage than the Municipal Arts Society. It leads a tour of the local landmarks on September 8. Call 935-3960.

the way. Call the Shoestring Group at 265-2663. $5.

Fifth Avenue Gold Coast—9/8 at 1: Manhattan historian Joyce Gold guides this three-hour walking tour through the neighborhood of the great mansions to the east of Central Park. She will discuss the origin of Central Park, why the elegant homes moved to Fifth Avenue and not to Park Avenue, why it was better not to have a Fifth Avenue address, and what's left of the old streams that once flowed by. Sites include mansions now used for other purposes, such as the Henry Frick mansion, now the Frick Collection; the James B. Duke mansion, now the New York University Institute of Fine Arts; the Ukrainian Institute of America, which was once the mansion of Augustus Van Horn Stuyvesant; and the former Edward S. Harkness house, now the Commonwealth Fund. No reservations required. The tour begins at the Frick Collection, at 70th Street off Fifth Avenue. $12. For more information, call Joyce Gold Tours at 242-5762.

Greenwich Village—9/6 and 9/13 at 1: A walking tour of New York's legendary home to artists, writers, and radicals, with a special emphasis on the history and architecture of the area. Stops will include the Jefferson Market Courthouse, Washington Square Park's "Hanging Elm," and St. Luke-in-the-Fields Chapel. Meet at the Washington Square Arch, located in Washington Square Park. Call 439-1090 for further information; $9, $7 students and seniors.

Annual Pre-Rosh Hashana Jewish East Side—9/8 at 1: A special walking tour of the Jewish East Side to celebrate the coming of the New Year. Walk through more than 150 years of Jewish history and settlement. Stops include the Eldridge Street Synagogue, the *Forward* building, and the founding sites of the B'nai B'rith and HIAS. Meet at the southeast corner of Essex and Delancey Streets. Call 439-1090 for further information; $9, $7 students and seniors.

A Writer's Walk Through Greenwich Village—W. H. Auden claimed he always left his St. Marks Place apartment with mugger's money. But most accounts of writers in New York are impenetrably romantic. People smoked too much and slept on fire escapes and rose to pound out 3,000 uncorrupted words for Freda Kirchwey or Philip Rahv or (later) Harold Hayes and then, after another round of drinks, put the finishing touches on their first novels. And nowhere figures more prominently in writers' whitewashed stories than Greenwich Village. On this "Sidewalks of New York" tour, you'll see not only the residences of poets, playwrights, novelists, and journalists but also their gathering places and the sites made famous in their work. Meet at the arch in Washington Square Park. The tour is $12; call 642-9166 for more information and a schedule of other tours.

Immigrant New York—9/4, 9/11, and 9/15 at 1: A multiethnic walking tour through the Jewish East Side, Chinatown, Little Italy, and what used to be called Little Germany, Little Ireland, and Little Africa, to see the contributions made by immigrants of yesterday and today. Meet at the front steps of City Hall. Call Big Onion Walking Tours at 439-1090 for further information; $9, $7 students and seniors.

Exhibitions

Hooked on Type—9/7 to 9/21: An exhibition featuring the work of graphic-design students from the School of Visual Arts who were asked to explore various materials and forms in which to contextualize typography. Materials include wood, plastics, and metals. An opening reception will be held on Monday, September 9, from 5 to 7 P.M. School of Visual Arts Gallery, 209 West 23rd St. (592-2010); free.

Events

Autumn Crafts Fair—9/7, 9/8, 9/14, and 9/15 from 11 A.M. to 7 P.M.: More than 35,000 fine craft objects at the 11th Annual Crafts Festival at Lincoln Center. Also eighteen craft demonstrations, including live sheep being shorn, an abundance of natural and exotic foods as well as craft displays from every region of the continental United States. Lincoln Center's Damrosch Park and Fountain Plazas, Columbus Avenue at 64th St. (677-4627); free.

Online

Jacques Cousteau—Chat with the king of the water world as he talks about the mysterious deep blue sea. On America Online: 9/3 at 9 P.M.

Hollywood Insider—Learn the skinny on the world of Hollywood movie sets from Rob Harris, the unit publicist for dozens of big-screen extravaganzas, among them the current *Tin Cup* and *Lone Star* and the upcoming Brad Pitt–Harrison Ford vehicle *Devil's Own*. Want to know how much time the stars really spend in their trailers? Ask Rob: 9/4 at 9 P.M. on both CompuServe and Pathfinder [*http://pathfinder.com/people/interactive/chat.html*].

Bobby Slayton—Known as "The Pit Bull of Comedy" for his nonstop biting wit and his motto: "If you can't laugh at yourself, make fun of other people." Join in the fun on Prodigy in the WiseAcres area: 9/3 at 11 P.M.

TV Talk—Chat about the new fall shows, cancellations, renewals, ratings, and more with Jefferson Graham, who covers the television industry for *USA Today*. On Prodigy: 9/4 & 9/11 at 9 P.M.

Sexplanations With Suzi Landolphi—The host of Prodigy's "Suzi on Sex" weekly chat program on Thursdays at midnight will be chatting with teens and twentysomethings about sex. This is the place where you can get answers to questions you were always too embarrassed to ask. On Prodigy in the Night People area: 9/4 & 9/11 at 10 P.M.

Producer-Composer David Foster—Twelve-time Grammy winner Foster has produced or co-produced an amazing string of chart-topping albums and singles, including Natalie Cole's *Unforgettable*, Whitney Houston's *Bodyguard* soundtrack, and Celine Dion's *When I Fall in Love*. Most recently, Foster played grand piano and conducted the 100-piece Atlanta Symphony as Celine Dion performed "The Power of the Dream" at the Olympic Opening Ceremonies. Chat with him: 9/5 at 9 P.M. on both CompuServe and Pathfinder [*http://pathfinder.com/people/interactive/chat.html*].

Frederique—She's the one in the Victoria's Secret catalogue with the faraway look in her eyes—and a figure that could cause a heart attack. The five-foot-ten blonde now has her own fragrance, appropriately named Frederique. On Prodigy: 9/5 at 9 P.M.

Drew Barrymore's Mom—Chat live about relationships with Jade Barrymore, mother of actress Drew Barrymore. On America Online: 9/5 at 11 P.M.

Duff—The former MTV V.J. will soon be a correspondent on *American Journal* with Nancy Glass. Duff has also made a successful transition to the big screen, with roles in *Dumb and Dumber*, *Blank Check*, *Malcolm X*, and *Reality Bites*. On Prodigy: 9/6 at 9 P.M.

Cooking With Carolyn —Talk to Carolyn Q. Tillery, author of *The African American Heritage Cookbook*. Chat and chew on the Microsoft Network: 9/7 at 1 P.M.

Live From the Emmys—We'll be chatting up all the backstage action, live from the Emmys! On Prodigy in the Spotlight area: 9/8 at 9 P.M.

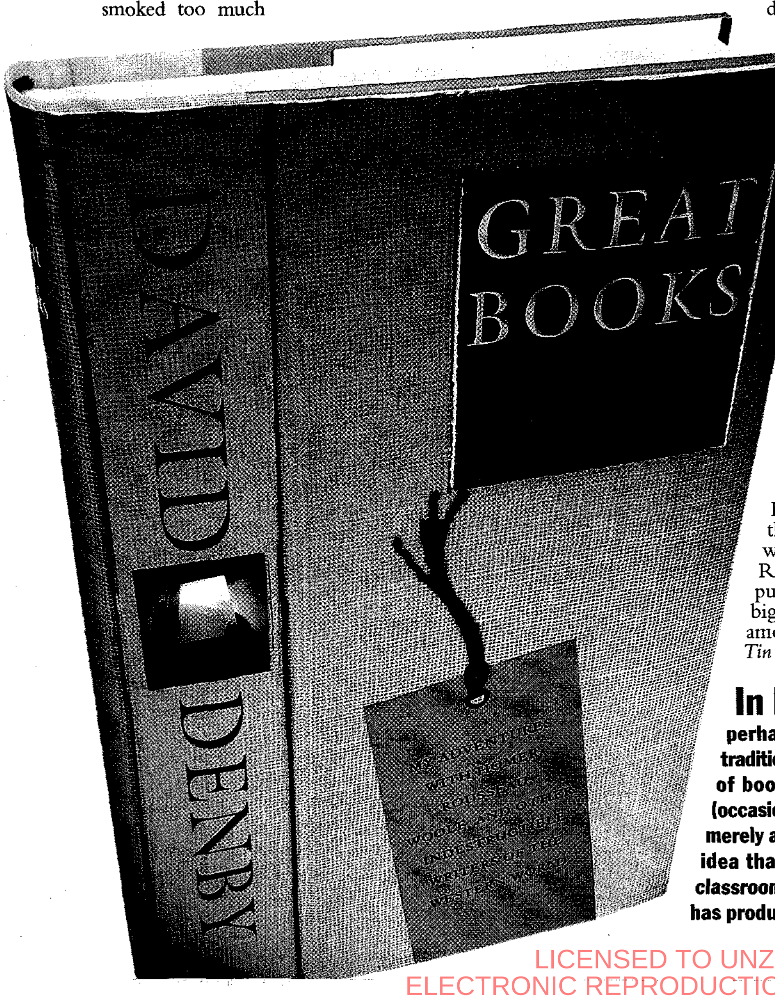
Suzanne Vega—Suzanne will be online talking with her fans about her new LP, *Nine Objects of Desire*, on 9/9 at 7 P.M. Head for the Website for more information [*http://www.vega.net*].

Rita Coolidge—Her newest album, *Out of the Blues*, reveals the surprising transformation of a rock icon into a moody chanteuse. Recently she paid tribute to her Native American heritage by performing at the Atlanta Olympics. Chat with Rita: 9/9 at 9 P.M. on both CompuServe and Pathfinder [*http://pathfinder.com/people/interactive/chat.html*].

Hedrick Smith—The Pulitzer Prize–winning journalist visits AOL Live to discuss his latest PBS endeavor, *People and the Power Game*. On America Online: 9/11 at 9 P.M.

Gordon Elliott—Elliott began his career as the anchor of *Good Morning Australia*. From there, he went to *A Current Affair* in the States, and he is well known in this area for his part in *Good Morning New York*. Chat with the Aussie talk-show host: 9/11 at 9 P.M. on both CompuServe and Pathfinder [*http://pathfinder.com/people/interactive/chat.html*].

Send suggestions to runnette@dti.net.


DAVID DENBY
GREAT BOOKS
MY ADVENTURES WITH HOMER, ROUSSEAU, WOOLF, AND OTHER INDESTRUCTIBLE WRITERS OF THE WESTERN WORLD
DAVID DENBY

In Print ***Great Books*, by *New York* film critic David Denby, looks like, and perhaps will be received as, a forceful and spirited defense of the (mostly) traditional canon—Homer, Dante, Plato, Shakespeare, et al. But his reconsideration of books he first encountered 30 years ago as a Columbia undergraduate (occasioned by his return to the university to take two core humanities courses) isn't merely a dispatch from the tired culture wars; it is an exalting reinforcement of the idea that literature and life are inseparable. Mixing notes on his reading with classroom experiences and reflections on his mother, his sons, and his youth, Denby has produced a book unlike any other. (Simon & Schuster, $30.)**

Photograph by Steven Freeman.

Kids

Klezmer...Gourds...Puppets

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Children's Events

Reaping the Rewards—Run through Sunflower Alley, see how apples are pressed into cider, touch worms at work, and taste vegetables straight out of the garden at the Children's Harvest Celebration. Kids who have tended garden will show off what they have grown. Look also at a Chinese garden with hanging gourds, make chimes from recycled materials, and remember to bring a T-shirt to screen-print onto. 9/7 from 11 to 4. **The New York Botanical Garden,** 200th St. and Southern Blvd., Bronx (718-817-8616). Admission to the garden is $3, $1 for seniors, students, and children ages 6 to 16; admission is free on Saturday from 10 to noon (and all day Wednesday). Tickets for activities are five for $1.●

Fiddler on the River— The Dave Krakauer Trio leads traditional square dances, circle dances, and reels to music on the waterfront that will make you want to get up and dance. You don't need a partner or even a child to come to the Klezmer Family Dance. 9/7 from 6:30 to 8 on the **Esplanade Plaza,** on the Hudson River side of the World Financial Center, near the yachts (267-9700).●

Puppet Festival—**The Third International Festival of Puppet Theater** includes plays, lectures, a film series, and shows that are geared to family audiences (see chart). Tickets are on sale now for performances 9/10 through 9/22. Prices range from $10 to $25. For schedule information and tickets, call Telecharge (563-5444). Addresses of individual theaters are as follows: the New Victory, 209 W. 42nd St.; the Joseph Papp Public Theater, 425 Lafayette St.

La Belle et la Bête—Adapted from the 1756 French fantasy by Madame Marie LePrince de Beaumont, **Puppetworks'** hand-carved marionettes—joined by a live actor as the Beast—perform in fifteenth-century French attire. The tale of alchemy, alienation, and true love is accompanied by the moody romantic music of Jules Massenet. Weekends in September and 10/12, 10/13, 10/14, 10/26, 10/27, 11/9, 11/10, 11/23, 11/24, 12/7, 12/8, 12/21, and 12/22 at 12:30 and 2:30. $7 for adults, $5 for children. 338 Sixth Ave., Park Slope, Brooklyn (718-965-3391). Reservations are required.

Bird-watching—Join Audubon Society naturalists to learn the basics of bird-watching during the fall migration. Saturdays at 11, starting 9/7. Meet at the **Charles A. Dana Discovery,** 110th St. near Fifth Ave. (860-1370). At the same location, there's a family workshop where participants can get close to live hawks, falcons, and other birds of prey. 9/7 at 1.●

Pass It On—Grandparents are admitted free during a weekend in their honor. "When I Was Your Age . . . ," a workshop in which grandparents and kids make a puppet together to tell a true story, is given 9/8 at 1, 2, and 3. Meet Officer Simon in the East Meadow outside the museum and hear about his police work on horseback, 9/7 at 2. Free with $4 admission (9/9 to 9/27, the museum will be closed for the annual "fall refresher"). **Staten Island Children's Museum,** 1000 Richmond Terrace (718-273-2060).

Vacation Swap—Lisa Lipkin leads "Save Your Summer: It's History" and a family storytelling workshop, 9/7 from 1 to 3. **Museum of the City of New York,** 1220 Fifth Ave. (534-1672). Free with a suggested contribution of $5; $4 for seniors, students, and children; $10 for families.

Time Traveling—Dress up in colored tights and long, pointy shoes and you'll fit right in at the "New York Renaissance Faire." Sure, there's glassblowing, falconry, and games of chess with live pieces, but what people really come for is the live joust in full armor—that, and the chance to eat with their fingers. Weekends and Mondays through 9/15 from 11 to 6. **Sterling Forest,** Tuxedo, New York (914-351-5171). Admission is $15, $13 for seniors, and $6 for children 3 to 12.

Air Conditioned Pay-for-Play—**PlaySpace's** play environment, with water, sand, ride-on toys, tutus, and cowboy hats, caters to kids up to 6 years old and encourages their already rich fantasy lives; 2473 Broadway, at 92nd St. (769-2300). (The East Side location closed in the spring.) **WonderCamp** has a climb-on environment with ball pits to slide into, karaoke, arts-and-crafts activities, and random jungle sounds; 27 W. 23rd St. (243-1111). **Discovery Zone** offers climb-through mazes, slides, ball baths, and bouncy surfaces of every description. Come early to avoid the wildest crowds. DZ is at several locations around the city (for the one nearest you, call 1-800-282-4386). At **Hackers, Hitters, and Hoops,** kids can choose between slow-pitch softballs and 50- or 70-mph hardballs. The main draw for children is an "Obstacle Challenge" maze race with inflated surfaces to clamber on, soft pits to fall into, and hoops to squirm through; suitable for kids 6 and older. Open Sundays and Mondays from 11 to 7, Tuesdays through Thursdays from 11 to midnight, Fridays and Saturdays from 11 to 2 A.M.; 123 W. 18th St. (929-7482). Reservations are encouraged. Call for prices at individual facilities.

Rabbit Redux—Singer-illusionist J. P. Jarrett, direct from Las Vegas, levitates, performs Houdini-like escapes, and, yes, pulls a rabbit out of his hat. The Altered Reality Magic Show, now running every weekend at **Theatre East,** 211 E. 60th St. (Fri. at 7, Sat. at 2 and 7, Sun. at 2). Call 838-8528 for tickets; $15 for adults, $10 for children under 12.

Hook, Line, and Sinker—Borrow a bamboo pole to fish for largemouth bass, catfish, golden shiners, and bluegills in Central Park's Harlem Meer. Free live bait is given out, too, or biscuit-dough bait if you prefer. Afterward, release the fish. Daily except Monday, 11 to 5. **The Charles A. Dana Discovery Center,** 110th St. near Fifth Ave. (860-1370).●

Future-Friendly—Record your voice, name, and image on a little key card as you enter the **Sony Wonder Technology Lab.** To adults, this may seem like needless if technologically impressive bureaucracy; to kids, it's hands-down the best thing in the museum. Not that the rest is too shabby: Peek at unborn babies with medical imaging techniques; play with the arrangement of your face; mix music; report the weather. If you're under 6, you'll find yourself a little small for some of the gizmos. Afterward, examine your certificates printed out—thanks to your key card—as you leave. The printed certificates—which you may want to check out over sandwiches in the pleasant enclosed plaza—include a photograph of each visitor and their particular itinerary through the museum. The place is free, but the line to get in can be long. Sony Plaza, 550 Madison Ave., between 55th and 56th Sts. (833-8100).●

Onstage (Some) Strings Attached

Contrary to what one might assume, most of the productions at the Henson Foundation–organized International Festival of Puppet Theater (which runs from September 10 to 22) are way too ironic, bawdy, brooding, or metaphysical for children. Fortunately for the kids in town, the following productions get a G rating. BARBARA ENSOR

	STARRING	THEATER	AGES
Nightingale	Fluid silk-clad marionettes	The New Victory	seven and up
Sunjata	Dancing shadow puppets	The New Victory	seven and up
Frank Einstein	Nose-picking body puppets	The Public	seven and up
Puppets, Music and the Unexpected	Marionettes intricately linked to musicians	The Public	four and up
A Rare Performance	A Smorgasbord of puppet life-forms	The Public	four and up
Rapunzel	Small puppets, all of which emerge from an overcoat	The Public	four and up
Frog Prince	Hand puppets	The Public	four and up

Photograph by A. Dugas.

in concert

All the Queen's Men...Opera Opens...Indian Dance

Onstage
Verdi Takes a Holiday

Sherrill Milnes makes his New York debut in the title role of Verdi's rollicking 'Falstaff' in a new production, conducted by Guido Ajmone-Marsan, that opens the New York City Opera season on September 11. Later in the month, NYCO presents Puccini's 'Madama Butterfly' and 'La Boheme,' Elizabeth Holleque in Strauss's 'Der Rosenkavalier,' and Gilbert and Sullivan's nautical farce 'H.M.S. Pinafore.' New general and artistic director Paul Kellogg, from the Glimmerglass Opera upstate, has put his mark on the program, organized by late director Christopher Keene, in a number of ways, including the addition of a streamlined version of Offenbach's 'Contes d'Hoffmann' later in the season.

Classical Music

Tuesday, September 3

William Cepeda Afro-Rican Jazz—With the Orqesta Broadway. *Hudson River Park, Battery Park City (416-5354), at 6; free.*

New American String Quartet—Performs traditional classics. *North Plaza, Lincoln Center (875-5108), at 6:30; free.*

Wednesday, September 4

Music of Neely Bruce—An introduction to the theremin: esoteric electronics plus piano. *North Plaza, Lincoln Center (875-5108), at 6:30; free.*

Brazilfest 96—A salute to Carmen Miranda by Aurora Miranda, Romero Lubambo and His Orchestra, Maria Alcina, and many more. *Damrosch Park, Lincoln Center (875-5108), at 8; free.*

Ground Rules:
This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Thursday, September 5

Bargemusic—Pianist Paige Roberts Hoffman, violist Toby Hoffman, and clarinetist Alan R. Kay perform works by Bach, Schumann, and Debussy. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

Saturday, September 7

Mahrajan Al-Fan—The Third Annual Festival of Arab World Culture, featuring the Near Eastern Music Ensemble and poetry by Arab-American poets. *Merkin Concert Hall, 129 W. 67th St. (501-3340), at 8:30; $22–$30.*

Sunday, September 8

Queen's Chamber Band—Performs music for countertenor, strings, winds, lute, and harpsichord by Vivaldi, Monteverdi, and Rossi. *St. Peter's Church, 619 Lexington Ave., at 54th St. (932-9462), at 2; $15.*

Rhythm of the City—Concert celebrating Hispanic Heritage Month, in music. *Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672, ext. 206), at 3; free.*

Bargemusic—See 9/5, at 4.

Piano Four Hands—Robert Cassidy and Barbara Mort perform works by Poulenc, Chopin, and Debussy. *Hotel Wales, 1295 Madison Ave., at 92nd St. (876-6000), at 6 and 8; free.*

Monday, September 9

Rina Dokshitsky, Pianist—Performs works by Rachmaninoff and Beethoven. *Mansfield Hotel, 12 W. 44th St. (944-6050), at 8; free.*

New Juilliard Ensemble—Joel Sachs, conductor. *Juilliard Theater, Lincoln Center (799-5000), at 8; free.*

New York City Housing Authority Symphony—The New York conducting debut of Awadagin Pratt, leading a benefit performance of works by Beethoven. *Alice Tully Hall, Lincoln Center (306-3747), at 8; $25–$150.*

Curtis Chamber Orchestra—Performs works by Mozart, Tartini, and Dvorák; Mischa Santora, conductor. *Merkin Concert Hall, 129 W. 67th St. (501-3340), at 8; $17.*

Opera

New York City Opera—The fall opera season starts September 11 with a new production of Verdi's *Falstaff.* Also opening in September are Gilbert and Sullivan's *H.M.S. Pinafore* and Puccini's *Madama Butterfly* and *La Bohème. New York State Theater, Lincoln Center (870-5570); $17–$78.*

Dance

Idrani—Classical Indian dance; lyrical Indian music from Kathak with masters Maya Kulkarni, Rasana Devi, and Ramli Ibrahim. 9/3 at 5:30. *Fountain Plaza, Lincoln Center (875-5108); free.*

In-Young Sohn Dance Company of Korea—More than 50 dancers perform the women's Korean-harvest favorite *Kanggangsullae.* 9/7 at 3. *Prospect Park, Oriental Pavilion, Brooklyn (865-3268); free.*

Everett Dance Theatre—Perform the evening-length *Body of Work,* an examination of industry through movements of physical labor. 9/4 to 9/7 at 8. *Dance Theater Workshop, Bessie Schonberg Theater, 219 W. 19th St. (924-0077); $15.*

Rambert Dance Company—The Joyce Theater's fall dance season starts with this 70-year-old British group, performing works choreographed by Christopher Bruce, Jiri Kylian, and Ohad Naharin set to music by the Rolling Stones, Bach, and Bob Dylan. Starts 9/17. 9/17–9/21 at 8, 9/21 and 9/22 at 2, 9/22 at 7:30. *The Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

Photograph by Warren Conway.

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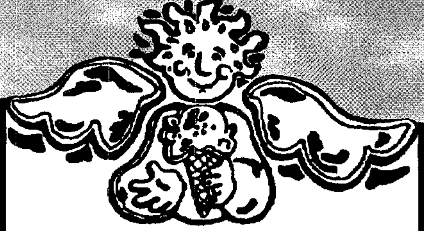

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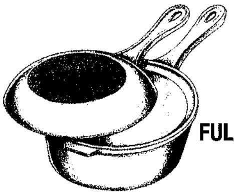

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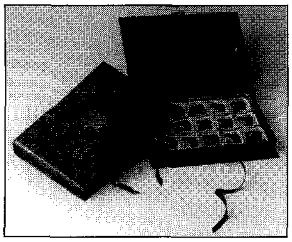

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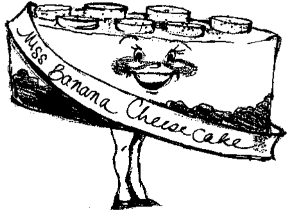

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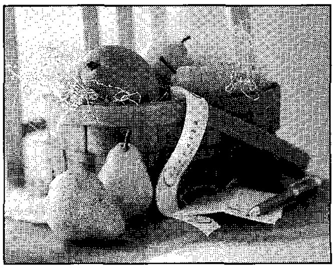

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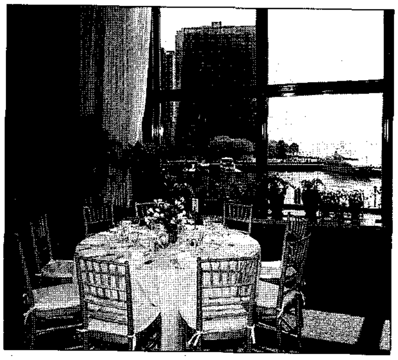

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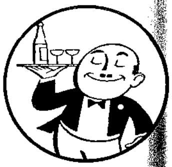
Great  Parties

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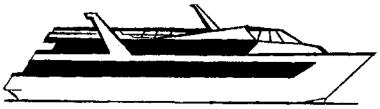

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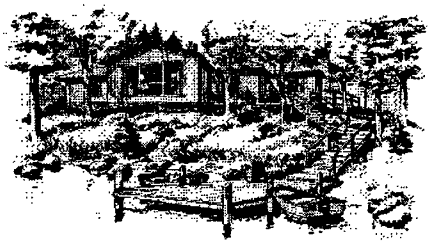

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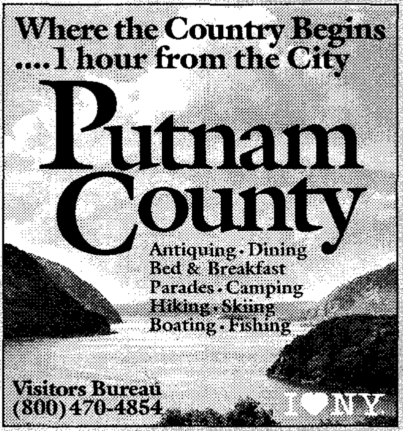

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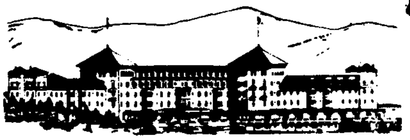

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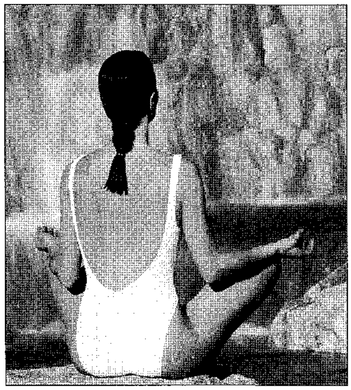

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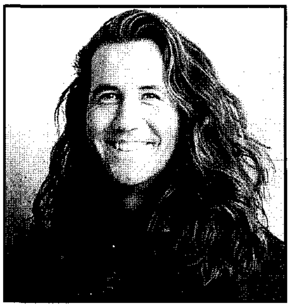

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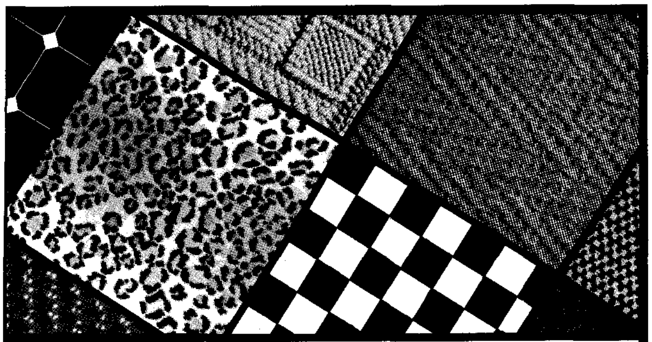

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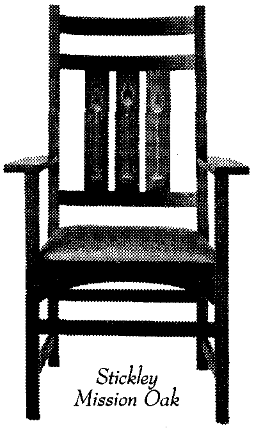
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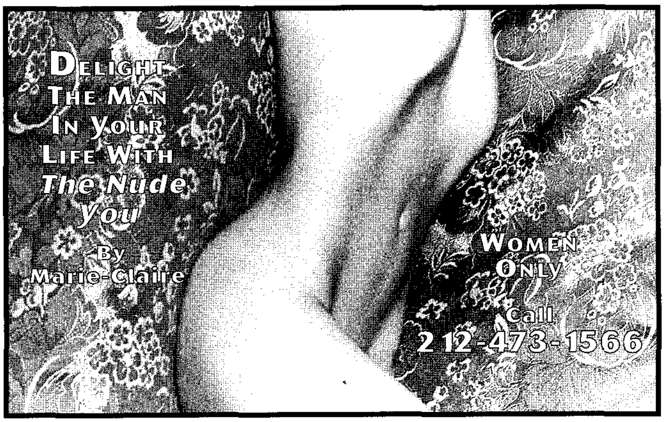
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Strictly Personals

Verdi Cries—It seems like forever that I have lived without you. I have dreamed of you, knew that you were out there somewhere dreaming of me, since I was a little boy. I know it hasn't been the right time for us. We had to grow up, to make our own way in the world as individuals. Somehow I always imagined we'd find each other at a certain point in our lives, young enough to start a family together, old enough to have found ourselves and to have begun to make our mark in the world. Of course, I always dreamed we'd meet in some far-off place, when we'd least expect it. Maybe we'd catch each other's eye in a market outside Istanbul. Or run into each other looking for our guide in Kathmandu. It wouldn't matter where. We'd both know. Somehow we'd feel a glimmer of recognition, a deep sense of completion. We'd fall in love deeply and completely. Commit our hearts and souls to each other and to a life filled with passion, romance and adventure. We would live our lives together created out of our passions and imagination. One day on the dusty plains of the Serengeti on a photo safari, the next studying dolphin off Kaikoura, or helping in a remote village in Cameroon. We'll dine and dance in Manhattan, read our favorite books to each other by candlelight in East Hampton ...unearth fossils as old as time in Australia and make love madly on a deserted beach in the Seychelles. And, of course, we'll have to decline our invitation to the Oscars because our documentary on the rain forests of Borneo can't be interrupted. I'm ready to share my life with you now. I've never felt this sure before. I've let go of a lot to have you in my life. I want to give you all that's inside of me. To commit fully to taking care of ourselves and each other - in mind, body, soul and spirit. To keep our lives together passionate, exciting and fulfilling. To create our family and build our life and grow old together. And to give back all the love we have found with one another to the rest of the world. Am I a hopeless romantic? A dreamer? Is there really such a thing as a soul mate? A destiny? Should we wait in hopes of finding our one true love? If it is true, and on the slightest of chances that our destinies have you reading this letter in this magazine on this date, I am writing this to you. And if the time and the place is not yet there, I still offer you this letter as an expression of my heart, my soul and my undying love, so that I may give this letter to you some day when destiny has our paths cross, and I see your eyes as beautiful as rain, in some far-off place. 2216 ✉

Pretty Blond PhD—Slim, elegant, seeks distinguished, sensitive male, 60ish. 2273✉

Handsome And Cerebral Physician—Athletic and literate, 43, Jewish, 6', seeks marriage-minded woman to share travel, books, conversation, laughter and the rest of life. A thousand words is better than a picture - your choice. 2059 ✉ ☎

Beautiful, Sexy, Brainy, Christian—Not poor, youngish widow, who did the behind-the-scenes medical research for her prominent older scientist husband in Paris and New York, is searching for an appreciative, distinguished, successful, permanent male companion who understands the difference - internationally. MD preferred, age 45-55. 2194 ✉

Quenching The Thirst To Communicate—Completely. Corporate creative professional, 42, 5'9", slim, fit, European, seeks woman, 32-40, intelligent, attractive, fun, mostly politically incorrect, with real values, sense of humor, long legs and creative mind, for possible friendship/marriage. Let's communicate. 2164 ✉ ☎

Very Handsome Harvard Lawyer—At 36, I am extremely successful and wealthy, with a quick wit, fit body and healthy spirit. I am also a man of laudable virtues and fascinating vices, with a big heart and an easy laugh. I am seeking a truly beautiful woman (inside and out), with a passion for life and a capacity to love, for a lifelong romance and commitment. Note/photo/phone. 2217 ✉

You Found Me—Cute guy, 37, real estate/stock market investor. I enjoy the ocean, movies, sunsets and having city and Hampton homes. Life is complete, except for you. Photo. 2179 ✉

Refusing To Settle—Hopefully you haven't either. Professional, good-looking, Jewish (nonreligious) NJ gentleman, 48, who is very romantic, caring, sensitive and down-to-earth, seeks stunning partner under 46, with a heart of gold, with similar qualities. We'll become best friends, lovers ...and walk through life as one. Note/telephone/photo. 2083 ✉

Beautiful, Moneyed Christian Lady—MD's widow, Ivy and European-educated, feminine and devoted, NY country house, vacation house in Europe, seeks a caring, sharing, successful gentleman MD, 46-56, for permanent relationship. 2196 ✉

I Just Want To Get To Know You—NYC charm and wit, good looks and grace, successful designer and fun-loving flirt, single white female, mid 30s, seeks friendship and romance. Photo/note. 2148 ✉

6', Stunningly Beautiful Ex-Model—Very slim yet curvy. Classically elegant and sophisticated - a Calvin Klein type. I have my MBA, my own business and am financially independent. I enjoy restaurants, movies, crossword puzzles, political discussions, Madison Avenue, St. Bart's, the south of France, reading, working out, my dog and Central Park. I have a confident, upbeat personality and a good sense of humor. As I believe I am definitely a "10", you should be as well (9 1/2 is okay). You should be highly successful in your profession, be financially secure, possess both integrity and kindness, have a sense of style and be lots of fun. Physically, you should be 45-55, tallish and very attractive. Photo please. 2191 ✉

Single White Female—5'11" tall, seeks tall, successful gentleman. A to Z: affectionate, bright, Cindy Crawford figure, dirty blond hair, extroverted, former model, good-hearted, hazel eyes, independent, junior executive (pharmaceuticals), kind, long legs, monogamous, never-married, optimistic, purist, quick-witted, romantic, sports (golf, skiing, running), thirty-four years young, unbelievable, vivacious, worldly, X-citing...your loss if you don't write - zip off a letter! 9750 ✉

Accomplished Surgeon—Multifaceted, attractive, really nice guy, funny, 5'10", seeks caring woman under 36, for love, family. Reply requires phone/photo. 2342 ✉

Don't Pass Me By—I'm an extraordinarily successful "Wall Street type" who is 40, 5'11", very good-looking, fit, Jewish (you needn't be) and extremely smart. I'm also faithful, honest, caring, warm, easy to talk to, energetic, playful, adventurous and have a great sense of humor. I enjoy good conversation, romantic dinners, exotic travel, the city, biking, long beach walks, roaring fires (in fireplaces!), music and close times with family and friends. I'd like to meet a very affectionate, optimistic woman between 25 and 36, with solid values and a heart of gold, who wants and deserves it all. A pretty face and a good figure are also important to me. So, if this sounds like you, and you're up for a phone call (how bad can it be??), drop me a note and include a recent photo (no excuses!) and your phone. You'll be very glad you did!! 2161 ✉

Life Is Best When Shared—I am an attractive, intelligent woman who happens to be a Jewish, 34-year-old widowed mom. I know the power of life, love and intimacy. I want to have it again. I am in search of an exceptional, intelligent, handsome, highly ambitious (in work and play), forthright man - one who has known passion and yearns for it again. I am successful emotionally, physically, financially, and I love to laugh. I am athletic, energetic, and I enjoy all the excesses one needs - you should too. Fine dining, travel, exploring the back roads are some of my life's pleasures. I have strong family values and treasure all that life offers. Share yourself, tell me about your dreams... Send a picture too. 2215 ✉

Tiny Waist, Gorgeous Smile—And great big heart. Savvy and successful yet incredibly feminine and sexy. Pretty, articulate, turquoise-eyed blond, 48, with elegance, integrity, wonderful sense of humor, knockout figure and, most importantly, compassionate heart. Seeking high-powered, sophisticated, funny, dynamic yet dependable man with morals, manners, muscles and a great smile. Be ready to be intrigued, willing to be adored and able to make that heart of mine turn handsprings. Recent photo appreciated. 2197 ✉

Handsome Surgeon Seeks Soul Mate—40, Jewish (nonreligious), accomplished, affluent, dynamic, confident, sophisticated yet earthy and unpretentious, warm, generous, romantic, humorous, witty, incredibly athletic and fit, adventurous, upbeat, spiritual, evolved - MD, venture capitalist, art/antique collector - seeks best friend and lover, 25-38, for marriage and family. Photo/note please; will exchange. 2363✉☎

Oh, Yes!—Remarkable females do exist. Beautiful, rare, intriguing, funny, sexy, bright, late 30s female, all of the above, inspired by confidence, masculinity, romance, fidelity and unlimited options... Destined for 30s-40s male, complicated enough to have layers, bright enough to know life is simple. Manhattan male only - sole exception for Europe. See you soon. 2267 ✉ ☎

Too Good To Be True?—Not if you're seeking a successful NJ female entrepreneur who's still slim, energetic and sophisticated at 44, likes entertaining, tennis, adventure... Seeking similar nonsmoking man, 39-49. Photo/note. 2130 ✉

For The Selective Man Only—Rum has it that there is an emotional "together" woman who would love to me you, have lots of fun, and develop intimate relationship on all levels, culmina ing in a loving marriage. "They say" th she is in her early 40s ("You're jokin I definitely thought you were mu younger!"), Caucasian, green-eyed hea turner with long brown/blond hair, h great smile, Manhattanite, nonsmoke 5'5", slender/curvaceous via dieting ar exercise (ugh!), very affectionat passionate, free/expressive with feeling enjoys making others laugh and can lau at herself, no dependents, looks at gla half full, tries to live by golden rul ambitious yet tender/compassionat empathetic, charitable, exudes warmth ar self-confidence but has vulnerable sid appreciative, honest with sensitivit introspective/perceptive and alumnus psychotherapy, hard-working owner physician recruitment firm (entreprene or masochist?), good listener/commun cator, eclectic interests, flexible attitud loves kids/animals, loving, outgoing, ope bright, articulate...but not after 2 1/2 Pi Coladas, and has a great deal to give an share. Additional positive qualities inte tionally omitted due to cost factor of a She comes with a 30-day money-bac guarantee/5-year warranty. Referenc provided upon request. References fro family don't count. If you are serio about getting serious, can truly apprecia and respond to such a woman, and sha many of the same qualities/values, the she strongly encourages you to do yo own research regarding these rumors. S looks forward to hearing from you and. Note/phone/photo, please. 2230 ✉ ☎

Blond Beauty With Brains—Culture elegant, fun health club professional see quality man, Jewish, 50s-60s, financiall emotionally secure. Nonsmoker. 2368 ✉ ☎

Latina Beauty—Ex-model, professiona sexy, enjoys art, dance and life. See successful, positive male, 35-52, for keep Phone/note/photo helpful. 2326 ✉

No More Cheerios For Dinner!—Attractive, athletic, 30-something ga white female who values sense of hum above all, seeks soul mate to shop at L. Bean at 3am, play games with rackets an balls, get lost at flea markets and explo food groups other than cereal. 2351 ✉

Professional—Attractive CT female seek professional male, 40-50. 2325 ✉

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Gorgeous Hazel-Eyed Blond—Class young lady with model looks, 5'7", healt club slender, sweet and sensuous, well educated/successful, very down-to-earth Catholic (you needn't be). Enjoys th usual and some of the unusual activitie and adventures that life has to offer Seeking a true gentleman, 34-50 taller, fit, well-educated/successful sensitive, prefers a healthy lifestyle, fo romance, marriage, family. Dancing me and Eagle Scouts a plus. Serious-minde only. Photo please/letter. 2301 ✉

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cean Lover—Very handsome, single hite male, 34, 6', slim, fit, blue eyes, full ark hair, bright, caring, affectionate, very uccessful, good soul. Desires single white emale, 25-33, 5'5" or taller. Must be retty, fit and thin, who is communicative, ompassionate, sensual, affectionate, imple but elegant, to explore the world nd build wonderful future. Marriage and amily-minded. NJ or Manhattan only. hoto a must. 2353 ✉

legant, Pretty Lady—I am 5'8", blue-yed blond, world traveled, warm and car-ng. Please be a classy, handsome gentle-nan over 40, Christian, successful, confi-lent and sincere. Photo please. 2330 ✉ ☎

ooking For My Best Friend—Gentle-nen, if you are serious about finding that ne special person, today is your lucky ay! I am drop-dead gorgeous (and umble too) - Scarlett O'Hara without the heatrics, 5'7" southern belle, 129 lbs, acquel Welch figure, big green eyes, mid 0s, Ivy-educated, VP finance. Chanel and iking boots in the same suitcase. Ready or dinner in 5. You must be tall, 40 plus, ell-read and amusing. Equal prowess in he boardroom, bedroom, ski slope and olf course will be warmly rewarded. You re self-made, not afraid to win. You value hat I bring to the table. No reason to e lonely at the top anymore. 2291 ✉

ailor/Skier—To share hot summers on ool sparkling waters; snowy mountain eaks; glowing embers at nightfall and nore. Be a highly successful professional nan, 6' plus, 50s, with boyish good ooks, ready for intimacy. Uncover your natch: accomplished woman, 5'5", 50 lus, *curvy size 6, attractive, romantic* - nany athletic, intellectual, cultural ursuits. Adventurous? Let's explore! Letter/photo/phone. 2360 ✉

Enough Practice?—A spirited, warm, retty, slim West Sider, 39, aims for he heart of a bright, successful, ommunicative Jewish guy. 2314 ✉ ☎

Affectionate, Tall, Slim Female—Beautiful inside/out, seeks handsome, smart, successful, sophisticated, 50ish Manhattan man for loving relationship. 2237 ✉

For Real—Pretty, fit, fun, 37, seeks handsome man under 42, for city life, candlelight, country roads. Photo. 2127 ✉ ☎

Sincere, Athletic Gentleman—Who knows how to treat a lady. Successful professional, young 36, seeking slim, attractive female to share friendship, fun and romance. Photo/note. 2296 ✉ ☎

Foxy Latin Lady—Successful professional and fitness instructor. 5'5", very fit, sensual looks. Seeks professional Jewish/Italian male, 38-48, very handsome, very fit, 5'9"-6'2". No wannabes or commitmentphobes! Photo/note. 2332 ✉ ☎

46"—Cable TV ready to share football season (or longer?) with single, healthy, sincere, sexy, politically incorrect, 5'10" plus, educated, kind, witty, monogamous, financially/emotionally secure, optimistic, 40-50 man. Irish eyes, long hair a plus. Owner: loves/lives NYC. Ex-Dolphin fan, independent, buxom, savvy, sensual, professional, pretty, over 50, honey blond widow with sense of humor/style. 2255 ✉

Classy European Lady—36, who loves to cook and travel, seeks kind, successful Manhattanite, 40-50, to laugh with, cherish, and have his bambino. Sense of humor a must. Letter/photo. 2287 ✉

Sexy, Smart, Slim—Caring, educated, petite Jewish widow, affluent businesswoman, who enjoys classical music, theater, travel. Seeks accomplished man over 55, to love and adore. 2329 ✉ ☎

NYC—Blue-eyed, well-built female Wasp, translator, world traveler, art dealer, who loves gardening, good sense of humor - seeks well-educated, financially secure man, 45-55, for lasting romance. 2345 ✉

PG-Rated—Youngish 46-year-old, upbeat, tall, professional Jewish male with entertaining, eclectic interests... seeks to meet slim, fun-loving, creative female with warm smile. (PG: Personality Genuine.) Note/photo, please. 2236 ✉

Inside Tip!—Physician, 52, witty, tall, fair-haired, blue-eyed, with varied talents and assets, seeks happy, intelligent, flexible, attractive younger woman for endless conversation and bliss. 2309 ✉

Searching For One Special Man—47-62 years, nonsmoking, attractive north NJ professional - a match for a youthful green-eyed blond, 55, professional. Handwritten note please. 2299 ✉ ☎

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Denise Winston

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Tall, Slim, Pretty Asian—Attractive professional - seeks kind, successful man, 6' plus, 38-52. Letter/photo. 2252 ✉

The Sphinx—And my still being single *remain life's great enigmas.* Help resolve the latter by responding if you are an intelligent woman, 26-31, who is also attractive, fit, active, mature, secure, open-minded and spiritual. Your being an artist or dancer seems especially attractive, but *I am very open-minded. I am also very* handsome, happy, Ivy-educated, with a successful career, 33, 5'11". Note/photo, please. 2290 ✉

Aesthetic, Intelligent Female—Slim, 38, Jewish, dark blond/blue-green. Museums, day trips, spontaneity. Photo. 2348 ✉

Let's Embrace—In the warmth of autumn's colors. Slim, smart, attractive, affectionate, sincere designer/photographer, seeking male companion, 45 plus, to share a home filled with love, art, music, the joys of nature and the outdoors. Pets, children also fine. Note/photo. 2284 ✉

Pretty And Slender—Single mom, professional, 5'7", looking for a man who is intelligent, attractive and established in his profession - late 30s-early 50s - for a serious relationship. 2340 ✉

Beautiful Blond Jewish Female—Slim, 36, successful creative advertising exec, seeks male counterpart under 46, who sees life thru technicolor glasses. 2209 ✉

Lovely, Affectionate, Oriental—Professional, 5'5", slim, curvy. Interests include sports, music, beaches, cooking, family, kids. For fun friendship, love and a lasting relationship. Age 30-42. 2294 ✉ ☎

A Man Of Style And Grace—Blond hair, blue eyes, 5'11", a very handsome and stylish 50. International marketing consultant with NYC and East Hampton homes. Interested in meeting a smart, delightful, highly attractive woman, 5'7" plus, with great legs and very exceptional style. If Manolo Blahnik is your kind of man, then I may well be too. Note/photo/phone. 2244 ✉

Commitment-Minded—34, attractive, divorced, educated professional with a zest for life and learning. Enjoys biking, hiking, arts. Seeks energetic, educated, fit professional man, 33-43, for a committed relationship. NPR fans a plus! 2171 ✉ ☎

Gay White Male—51, 5'4", 135 lbs, a gentle, caring, romantic, humorous, cosmopolitan person am I. You are a match. 2219 ✉

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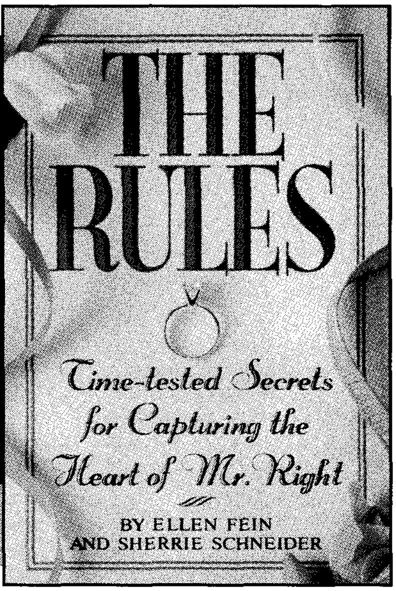
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Unique—Bright, lovely, slim professional lady, 47, seeks sweet man, 40-50s. 2162 ☒ ☎

Candidate Who Doesn't Need A Party—25, 5'8", slim, very attractive Jewish female, graduate student, with a sense of humor - kind, cultured, from substantial family, living on the Upper East Side. Enjoys traveling, sports (especially tennis), theater and reading. Looking for a healthy Jewish male living in NY, CT or NJ, 30-39. Must be educated, professional, established (entrepreneur, investment banker, surgeon or other specialized doctor, partner in a major law firm), preferably never married, also looking for a relationship and friendship leading to marriage and family. Must be attractive, kind, family-oriented, generous, fun-loving, cultured, and a gentleman. Photo a must. 2233 ☒

Good-Natured, Cute Male—37, computer science PhD, Wall Street VP - enjoys French, music, cooking. Seeks cuddly, pretty, intelligent female, 25-32, for serious relationship. Photo a must. 2250 ☒

Professor, 35—Loves hockey, travel and dining out at fine restaurants, seeking a lady for tenure-track position. 2331 ☒

Classy Guy—Divorced Jewish male, 50, 5'11", 165 lbs, very handsome, intelligent, charming - country club member, south shore Nassau County resident - romantic, successful businessman, energetic. Needs a vibrant, warm, classy and beautiful lady partner to drive away in my new red Cadillac. Photo/note. 2364 ☒ ☎

Gorgeous, Slim Blond—Seeks loving man, 45-55. Photo/note/phone. 2324 ☒ ☎

Recognition In The Press—Praise and success is not enough. I'd rather have a tender glance, gentle caress, easy conversation, closeness of a bright, reflective, loving woman. I'm very gifted, male, a designer, healthy, in fine shape, youthful in my 50s, playful, open, responsive, keenly perceptive, with a finely tuned intuitive sense. If you are an independent woman, 38-48, who cares for her own mind and body and wants a highly creative man in her life, write me. No smokers. 2202 ☒

Cute, Fit Asian Female—32, seeks dark-haired, light-eyed Aquarian cyclist, 28-38, cute face, creative mind, big heart and great sense of humor a must. No smokers/drinkers. Photo/note. 2241 ☒

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Divorced White Male—Truly handsome, 58, former pro-athlete, good physique, successful, seeks 35-50, slim model/dancer type - a wonderful friend and relationship. Photo and phone. 2264 ☒

Kind, Caring MD—Single Jewish male, 42, never married. Enjoys sports, dining, dancing and walks on the beach. Seeks charming, very intelligent, attractive female for happily ever after. Nonsmoker. Note/photo appreciated. 2258 ☒

Passionate, Attractive Man Of Ideas—46, 5'10", fit, clean-cut, sagacious, optimistic, witty, refined but unpretentious, seeks woman with incandescent soul, interested in marriage and family. 2142 ☒

Champagne And Roses—Candlelight and magic... Our hearts touched and we were one. We can have it all. I'm a 34-year-old, handsome, successful, spontaneous, warm Jewish male, in great shape. I'm seeking a special gift: you. A fun, loving, warm, honest, attractive, thin, traditional Jewish female, 29-34 years old, under 5'5". Let's begin a lifetime of happiness. Note/phone/photo. 2119 ☒

Just For The Joy Of It—Attractive, professional Jewish lady, athletic, fit and trim, 5'5", mid 60s. Looking for a nice guy (warm, funny, sentimental, smart) who has zest for life, 65 plus, for the joy of doing things together. Photo please. 2316☒

Asian Beauty Wanted—By very handsome, sincere, professional white male, 38, 170. Photo/note. 2257 ☒

Built My Career—With energy, laughter and passion. Am ready to build a relationship the same way. Architect and real estate investor, 30s, female, attractive, tall, slim, seeks counterpart. Photo. 2278 ☒

Successful Out-Of-Town Businessman—PhD, seeks well-dressed, intelligent, 35-45 female for theater/dinner/dancing companion. Photo/phone. 2288 ☒

Tall, Striking Redhead, Professional—35, loves to drive - on the golf course and in my vintage convertible. Looking for a warm, creative, successful guy who enjoys being active and having fun, with romance in mind. Photo/note. 2289 ☒

Professional Asian Woman—33, attractive, athlete, with refined qualities, seeks tall, fit, sophisticated, accomplished man, Ivy degree, with languages, humor and passion for life. Note/photo. 2218 ☒

Soft Tropical Breezes—Brilliant sunsets on romantic beaches. Professional Jewish man has it all (except you). Loves island getaways in winter. Is extremely intelligent, tall, fit, interesting, sincere, kosher. Seeks that special single woman who should be smart, beautiful, 26-39, to complete the dream. Note/photo. 2302 ☒

Attractive - Blond - Bright—Jewish mom, fit, 5'2", athletic, energetic. Interested in the arts, politics, books, music. Seeking secure mensch, 48-55. City gal - enjoys country, beach, travel. Let's dance into romance this fall. 2275 ☒

Soul Mate Wanted—Interesting man, 45, good heart, good looks, successful, loves to laugh. Seeks woman with similar values, who loves the city, museums and just being together. Photo/phone. 2311 ☒

Creative White Female—42, slim, 5'3", seeks white male, 40-48, with heart of gold/mind of self respect, for friendship/relationship. Nonsmoker. 2344 ☒ ☎

Tahiti To Timbuktu—Attracti
adventuress, 40s, seek male counterp
to explore new territories near and f
Should be mid 30s-early 50s, 5'10" a
over, financially secure. Must have gr
sense of humor, plenty of joie de viv
Note/photo. 2262 ☒

Jewish Male—35, executive for softw
company, handsome, athletic, likes t
outdoors, seeks attractive and cultur
woman, 24-31. Photo. 2318 ☒ ☎

Lost Without You—This smart, lovi
male attorney, 48, 6'2", dark hair, b
eyes, smoker, with wide interests, see
pretty, kind and special woman to ado
marry, have children. Note/photo. 2261 ☒

Traveling Man—Happy, youthful, sli
67, 5'8", seeks female friend to sha
love of travel. Photo. 2276 ☒

Strikingly Pretty—Exotic, slender, ta
hazel-eyed brunette, 40s, divorced whi
female, passionate, sensual, caring. See
40s/50s man, similar qualities, to sha
much love with me. NJ/NY. 2308 ☒ ☎

To Fall In Love Again—Attractiv
passionate, spontaneous, divorced Jewi
female, 54, successful psychotherapist
enjoys Manhattan culture, tennis, classic
music. Desires funny, smart, sex
accomplished professional guy, 50-6
nonsmoker, to share NYC/Westchest
life style, romance, commitment ar
future. Note/photo. 2352 ☒ ☎

Redhead - Pretty—Intelligent, supportiv
successful, slim, active, with a sense
humor - wants to meet a successful, sma
warm, 50-60 romantic who knows t
value of an unexpected hug. 2346 ☒ ☎

"For This Is Wisdom—To love, to liv
to take what fate, or the Gods, may giv
To ask no question, to make no praye
To kiss the lips and caress the hai
Speed passion's ebb as you greet its flo
To have, - to hold, - and, - in time, - l
go." If you are a very attractive adu
female, 38-48, moved by beauty, hum
and intellect, send photo/phone. 2249 ☒

Heart Of Gold—Single Jewish mal
30... I am a handsome, fit, funn
professional with diverse interests, looki
for that one special Miss Right who
Jewish, slim and attractive, 25-31, and
nonsmoker, please...to make life complet
Note/photo, please. 2286 ☒

Single Jewish Female—Early 40
athletic, 5'5", seeking Jewish mal
39-44, interested in sports, colleg
educated. Photo appreciated and pho
number. 2280 ☒

Wanted: Waterfall Companion...
Professional Jewish woman, 5'7", avera
build - integrity, family and friendsh
are top priorities. Enjoys theate
nature and intellectual pursuits. If yo
are a Jewish, nonsmoking male, 45-5
who loves animals, is emotionally an
economically secure, and desire a lon
term commitment...let's find a waterfal
Sincere note appreciated. 2312 ☒

Gorgeous, Southern Blond Journalist
Smart, sexy, 35 - seeks bright, successfu
handsome, sporty, Waspy guy who lik
traveling, has a fabulous sense of hum
and a good soul. Photo. 2178 ☒

Amusing, Amiable—Nonreligious Jewis
man seeks ebullient, literate, articulat
widow, under 5'6", 50-60, (212)/(718
for mutual life enhancement. Photo. 2327☒

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liable—Handsome, wry, down-to-
rth, Ivy, in the arts, (212), young, fit 49,
11", reflective, kind, informal. Loves
oks, nature, music, good talk. Seeks
rm, bright, gentle Manhattan woman,
s-40s, with depth of spirit, matching
od looks and heart, for just the very
al thing. Hugs too. Recent photo/note of
bstance (no form letters) please. 2343 ✉

om J. L. Seagull—"Any number is a
nit and perfection doesn't have limits.
rfect speed is being there". Am 48, heal-
y, good-looking and male. (908), (201),
12) female, respond with photo. 2305 ✉

auty And The Beast—Chatty attorney
eks true beauty with brains, 25-35.
s: very fit, family-oriented, sincere. Me:
9", very successful, fun, funny and 40.
oto a plus. 2349 ✉ ☎

ne Of A Kind—Beautiful, refined MBA,
, in combination with great values,
eks unencumbered Jewish man, to 42,
ancially and otherwise secure, for more
lanced life. Photo and note. 2274 ✉

ay White Male—35, 5'10", 165 lbs,
hletic, attractive professional. Auburn
ir/green eyes. Clean-cut all-American
pe. Passions include music, flea-
arketing, film, reading, and exploring
ty with friends. Would like to add
mance with an attractive, intelligent
an to the list. Note/photo. 2336 ✉ ☎

idwest Farmboy—38, extremely cute
d charming, seeks smart, cute, fit
oman with strong Jewish identity.
oto a must. 2150 ✉

onnecticut Country Squire—Lawyer,
s, 6'1", dark hair, seeks lean, bright
s gal who likes to walk the dog in
e woods and soak in the hot tub.
ote/photo required. 2319 ✉

ttractive, Tall Female—PhD, 41, good
nse of humor, into travel, art and jazz,
eks tall, interesting guy, 38-48. 2205✉☎

ternational Attorney—In late 50s,
terested in intelligent, well-read,
tractive woman in her 40s, who enjoys
avel and recreational sports. Letter/
oto. 2226 ✉

wish Executive—50s, handsome,
hletic, independently wealthy - enjoys
YC, Hamptons, travel, movies. Seeking
male, 35-55. Photo. 2239 ✉

here's My Man?—I have a beautiful
partment and an adorable dog. Two out
f three is not so bad, but it's not enough!
ppealing, sophisticated, successful, fun,
ynamic, articulate, 53-year-old Jewish
lver fox seeks a partner and a peer.
lease be comfortable financially and
ocially, bright, handsome, faithful, with
great sense of humor. Life's too inter-
sting to do it alone. Sorry, no smokers.
ote/recent photo, please. 2231 ✉

ull-Bodied Blond Renegade—26, seeks
ophisticated career man...but will settle
r man who speaks complete sentences,
alks erect, doesn't drool! 26-40. 2321✉☎

Pretty, Petite, Passionate—Woman - loves tennis and theater. Seeks Jewish, nonsmoking male, 39-49, with sense of humor. Note/photo. 2245 ✉ ☎

Good-Looking, Easygoing Male Editor—43, enjoys dining out, movies, trips (Upstate, Boston, CT and NJ), or just taking in Manhattan. Seeks pretty 30something woman, warm, likes to laugh. Worst scenario: we have one pleasant lunch date at a wonderful NY cafe and part as friends. Best scenario: our first date lasts forever. Note/photo optional. 2235 ✉ ☎

Accomplished Bachelor—Enjoys dating. You possess a free spirit, open heart, sense of humor. You are an independent, lean and lovely woman, 35-45, who enjoys the best of NYC/Southwest. Seeking friendship, intimate conversation, perhaps romance. Photo/phone a must. 2208 ✉

Beautiful, Bright, Slim—36, Jewish professional, who is athletic, fit, has varied interests and is fun to be with, would like to meet an intelligent, sincere professional male, 36-45, for a lasting relationship. Note/photo appreciated. 2259 ✉ ☎

Boyishly Handsome—Yet distinguished, 40s professional. Sharp, fit, romantic, with dynamite humor and broad interests. Intelligent, caring, playful, financially secure. You're very attractive, a fit, vibrant, sexy but sophisticated lady, into a healthy/active life style. You're honest, flexible, nonsmoking, age 34-44, sensuous and passionate. Note please/ photo a must. 2125 ✉ ☎

Very Special Lady—Delightful, warm, intelligent, beautiful inside and out, with sense of humor, integrity and an adventurous spirit - seeking similar man, nonsmoker, 50-youthful 65, who enjoys life, is financially secure, and wants a loving, lasting relationship. Photo please. 2106✉

In Search Of That Special Woman—Who is sincere, slender, sophisticated, successful, self-assured, very attractive. I'm a professional male, 5'11", 175 lbs, early 50s, who enjoys life, outdoors, the arts, travel, fine restaurants, interesting conversation. If you're seeking that special partner to share life and all its amenities, please send note/phone/photo. 2152 ✉

Have Hugs Will Travel—Inspired, offbeat, romantic Jewish male seeks passionate adventuress for magic, mirth and moderate madness. 2356 ✉

Nordic Beauty—6', slim, fit, 36, seeks warm, sincere, stable male, 32-40. Exceptional height, looks, specs are pluses. Photo a must. 2335 ✉

Dark Hair, Green Eyes—Very pretty, 5'5", 135, sensitive, secure, seeks mensch, 56-66. Note and photo, please. 2213 ✉

Seeking Black Female, 35-55—For single white male, 50s, handsome, athletic, independently wealthy corporate executive. Photo. 2238 ✉

Please Don't Write—Unless you are tall, slim and attractive, 40s-50s, Manhattan only. Entrepreneur, youthful 52, 6'1", 175 lbs, educated and fit, seeks Ms. Right for love and adventure. Note/photo. POB 141, FDR Station, NY, NY 10150

Jewish Prince Charming—Seeks Cinderella to share all that life and NYC has to offer. RSVP. POB 617, NYC 10101

Always Forever—Ivy-educated artist, blond female, 37, 5'7", merry, kind, loves animals and music. Seeks sweet, eloquent kindred soul. 2223 ✉

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Beautiful, Down-To-Earth—Manhattan woman, well-traveled, fit, sensual, loving and caring, seeking one special cosmopolitan man, 45-55, to share all the wonderful things life offers. Note/photo a must. 2220 ✉

Dole-Aged Candidate—(But Democratic) seeks female running (or walking) mate who's warm and witty, smart and pretty. My qualifications: trim, active - physically, emotionally and financially sound, Ivy-educated. Campaign promises: love and laughter, plus theater, films, music and opera, travel and other good things. Photo wins votes. 2246 ✉

European-Born Beauty—Trapped in south FL, seeks an educated, secure and charming man (45-54), who is not easily intimidated by an accomplished, intelligent woman. Aesthetics and good taste are important, as well as the ability to laugh easily. Integrity and passion for life are a must. Tell me why you stand out in a crowd. Photo a must. 2300 ✉

Tall, Handsome, Charming—Gentleman, 44, pin-striped, bearded, witty, intuitive, fit and Jewish, who loves ballet, jazz and yoga - seeks beautiful, very bright, personable, stable, athletic, very fit, leggy woman, 35-45. Photo. 2304 ✉ ☎

Romantic And Real—Divorced, white Christian male, 39, 5'6", athletic build, successful, handsome, funny, charming, dentist. What you want is what you need to give. I give love, laughter, romance, affection, strength, sincerity, security, conversation, compassion, tenderness, sensitivity, respect, honesty, equanimity, stability, a good heart and soul. I'm looking for a fun, intelligent woman with values - warm, sensitive, caring, a little athletic, into fireplaces and romantic escapes, 5'3" and up, 25-37, shapely, pretty, well-proportioned nonsmoker, eventually willing to live in beautiful home in central NJ. Note/phone/photo. 2271 ✉

Beautiful SoHoite—Active in arts, former model, Yalie, 5'8", 117, seeks single, creative professional, 50-60. 2135 ✉ ☎

Handsome MD—Jewish neurologist, 35, nonsmoker, nonreligious, athletic, 5'7", dark brown/blue, 155 lbs, spontaneous, romantic, sweet, sincere, wants to seriously settle down with lovely, attractive, genuine professional woman, mid 20s-early 30s. Photo, please. 2333 ✉

Highly Successful—39-year-old, handsome Jewish doctor seeks very pretty female, 23-33, for possible relationship. Race unimportant. Photo a must. 2270✉

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Asian/Part-Asian Woman—Jewish, never married, under 35, slender, educated?... I seek you for a lifetime. I'm Jewish, Orthodox, a professional man, educated and creative. Note/photo. 2141✉

Pretty, Gay Attorney—Youthful 54, slim, upbeat, well-traveled, city/country life style, seeks slender, attractive, fun-loving woman, 45-55. Photo/phone. 2251 ✉

Tall, Trim, Sweet—Educated, youthful man, 50, grown children, seeks sane, slim, unencumbered beauty, 35-45, 5'6"-5'9", for a terrific Chapter Two. 2227 ✉

LI Jewish MD—40, fit, seeks pretty counterpart. Photo. POB 138, LI, NY 11780

White Jewish Male—Tall, attractive, mid 50s, professional businessman, emotionally and financially secure, traditionally minded - enjoys music, art and outdoor activities - is seeking intelligent, warm and honest female with a shapely, buxom form and blithe spirit...leading to a permanent relationship. 2306 ✉

Handsome, Romantic Professional—Trim, athletic, recently divorced Jewish DDS, very successful, 55 but looks younger. Interests include tennis, skiing, biking, health club workouts as well as music, the arts, travel and fine dining. Vacation home in Vail. I am an affectionate and caring individual who loves family, quality friends and a warm and comfortable home. I'm looking for a beautiful, slim woman, late 30s-50, with similar qualities and interests and a desire for a caring, special relationship. Note/photo/phone. 2310 ✉ ☎

Genuine Love Is Free—Male, early 50s, is looking for his soul mate. She should be attractive, under 50, self-aware, financially secure and secure with her own aloneness. Current photo/phone, please. 2200 ✉

Affluent, Classy, Elegant Lady—Seeking man in medicine, banking or airline, 55 plus. Photo. 2339 ✉

Blades, Broadway, Travel, Sports—And languages. Sexy, svelte, very attractive, 36, 5'11", caramel-hued, Ivy MBA, entrepreneurial, solo, tender heart needs hugs - single, 28-40, handsome, healthy, wealthy, wise, tall gent - forever romance. 2282 ✉☎

Passionate, Very Fit And Slim—Pretty NJ professional, 37, with a positive outlook on life and an adventurous spirit, seeks an attractive, fit, professional, Jewish, nonsmoking man, 33-43, who is strong, caring and communicative. Must love animals, music and laughter. Photo/note. 2156 ✉

Manhattanite—Seeking 40ish-50ish woman for trip to Greek Isles. Photo necessary. 2229 ✉

Pretty City Brunette—Seeks charismatic guy with pet. 37-43, musical a plus. Note/photo. 2248 ✉

New York's Most Eligible Bachelor!—Professional man, late 30s, super-successful, tall, sincere, warmhearted, financially secure - enjoys theater, working out, skiing, golfing, family and friends. Seeks attractive professional woman, mid 20s-mid 30s, who is affectionate, caring, loves children, physically fit, with a good sense of humor, for lasting relationship. Please respond with recent photo and personal note. 2210 ✉

Attractive Gay Woman—36, feminine, Jewish professional who is down-to-earth, sensitive, caring...enjoys art, theater, travel, fitness...seeks friend/lover. 2313 ✉

Attractive Professional—Jewish female, 28, seeks handsome, down-to-earth Jewish professional, 28-35, intelligent, kind and caring. Note/photo. 2359 ✉

Crazy Lady Wanted—Funny, good-looking Jewish advertising executive, 47, seeks creative workaholic woman in business suit - for cozy nights at home, companionship, cuddling. Photo/note. 2334 ✉

"Looking For A Diver—Who won't blow my cover..." Attractive, athletic man - scuba diver, runner, 6'2", 44, looking for similar, striking, athletic woman, 28-36, for possible extensive diving vacation. Photo/phone. 2221 ✉ ☎

Smart Move—Sincere, genuinely nice, normal, open, honest, attractive, young-looking, single white male, 39, 5'10", MBA, quiet, smart, strong - seeks compatible, slender, pretty white/Asian female, 29-34, for life. 2269 ✉ ☎

Pretty Blond—Slim, 48, no kids, seeks special man for romance. 2247 ✉ ☎

Gay MD—40, handsome, 5'9", 155, sincere, sense of humor, romantic, in shape physically and emotionally - seeks attractive, quality man, 30-40, with sense of adventure, style and commitment. NYC/LI. Photo/phone/note, please. 2341 ✉

Handsome Physician—With a great body and strong values, looking for same in a woman. Should be 25-35, kind, loyal ...and who's ready to plant some seeds to grow strong roots. Photo/note. 2260 ✉ ☎

Handsome MD—38, single Jewish male, slim, fit, fun, romantic, many interests, CPW, new to NYC. Seeks that one special, attractive woman with heart of gold, with whom to enjoy Friends and hopefully future reruns. Photo. POB 6, NYC 10023

Smart, Fun(ny)—Offbeat, sensuous, attractive, unslim, LI Jewish female, writer, 49ish, seeks soul mate. 2243 ✉ ☎

Hear Ye! Hear Ye! Far And Wide—Passionate, engaging, evolved Knight without armor and guile. Good-looking, great genes, savvy, sane, 6', forties and fit, seeks: smart, feisty, fit Bonnie Lass without royal aspirations and pretense (35-42), for: co-op moat-crossings, dragon-slayings, magic-making and castle-building with New Age tools. We are: deeply feeling, strongly communicative, thoughtful, open and creative. 2272 ✉

Charming, Upbeat Gay Woman—(Young 60), funny, warm, cerebral, with terrific career, seeks stable, successful, happy woman with integrity. 2268 ✉

Gay White Man—37, 5'10", handsome, muscular, warm, Ivy MBA, likes outdoors, travel - seeks similar, emotionally available man, 30-44. Note/photo/phone. 2328 ✉

Good-Looking, Intelligent—Financially and emotionally secure Jewish professional, 57, athletic, warm and romantic. Enjoys theater, tennis, travel. Seeking a slim but shapely, pretty female with similar interests, for fun times and lasting relationship. Photo/phone. 2263 ✉

Cute, 29—Professional, seeks female who's shorter and younger than me, 5'5" and below, please. I am seeking a gentle spirit with charm and grace. 2232 ✉ ☎

Latina Sweetheart Sought—By succes ful Jewish professional, JFK Jr. type, 3 6'2", sweet, kind, caring, affectionat with a heart of gold. 2190 ✉ ☎

Younger Man Wanted—Beautiful redhead, professor, body builder, youthf 53, 5'1", 102 lbs of muscles and brair loves life. Unique, together lady. Yo handsome, very fit, intelligent, caring so mate, who loves hugs. Photo. 2242 ✉ ☎

Restless Professional—"I am not in tl world to meet your expectations nor y mine, but if somewhere along the way v meet, then it's beautiful". Woman, m 40s, looking for committed relationshi Please respond with note to quote. 2358

Labor Relations Professional—Politica ly active yet introspective Jewish male, years old, 5'10", 200 lbs. Loves mea dering trips, classic movies, ethnic foo Scrabble, golf, etc. Seeking a nonsmoki professional woman, 30-50, to share qui evenings, explore the mind and have lo of laughs. Photo appreciated. 2298 ✉ ☎

41-Year-Old Jewish MD—Continu search for companion to share warm and comfort in the fall. You must ha wonderful sense of humor, enjoy n children, and be willing to share in two-way relationship. Please send pho and proof of humor. 2347 ✉ ☎

Happy New Year!—Attractive, gree eyed MD, trim and fit, 5'7", 128 lb young 40s, multitalented, multilingua Loves classical music, city and count pleasures. Seeks highly educated, warn hearted, fun-loving man, also 40s, wh wants a family. Nonsmoker. Substanti note and photo, please. 2357 ✉

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This Is Awful!—I'm awfully handsome , dark, fit) and awfully smart, funny 1 successful (okay, occasionally just ful too), but I haven't met the woman art enough, beautiful enough, etc... you are, send something original and s try flirting. Oh, I'm 38. 2322 ✉

ppy??—You could be! Contact this n, sensual, attractive, bright, caring, scale (yet down-to-earth), nonsmoking vish professional female - loves dancing, nis and more. Seeking male counter- t, 46-56, 5'10" plus. Photo. 2283 ✉

ake Life Purr-fect—A ferociously ndsome Jewish male, 32, 6', successful, lletic, funny, educated, fashionable, rm heart, down-to-earth, knows from od, is prowling for his soul mate. She's beautiful, slim, college-educated, bright, arming, mildly sophisticated, pedigree vish lioness (24-32), craving the right ationship and building a life. 2186 ✉ ☎

Do Not Be Fooled—By the shy woman you'll meet on our first date. Underneath lies a warm, sensitive, passionate woman eager to drop her attorney's suit and be courted by a man who's sincere, caring, confident, fun-loving and equally passionate. Send evidence of desirability to 2061 ✉

Ivy League Lawyer—Young 55, widower, successful, cultured, physically fit, nonsmoker, two adult daughters. Enjoys tennis, ballet, music, theater, travel. Seeks slender, very attractive, sensitive, educated female, financially secure, with confidence, a sense of style, and feels good about herself. Note/photo. 2350 ✉

Very Successful—Tall, handsome Italian, NY/LA entertainment executive, 38, seeks thin, free-spirited, adventurous woman/co-ed, 19-27, for weekend getaways and possible relationship. Must enjoy working out, dancing, the beach, and being spoiled. Photo. 2234 ✉

My Daddy's The Bestest—I'm only 4 and already my dad is my best friend. He is 36, 5'10", 180 lbs, Jewish, lives in NJ, self-employed in midtown, emotionally and financially secure, in good shape - loves the beach, working out, travel, dining out, and most of all making me happy. Now I want to find someone special to be with him when I can't. She must love kids, be marriage-minded, compassionate, passionate, nonsmoking, in good shape and looking to settle down. If you think you're that someone special, please send note with recent photo. Good with crayons a plus. 2265 ✉

Female Banker—52, fun(ny), has worked hard too long and now wants to play. Seeking humorous mensch, 50-60, who loves all three tenors, the Knicks, long walks/talks and chocolate, of course. It's time to disconnect the cellphone, fax and beeper...and connect with me. Note/phone/photo, please. 2084 ✉

From Montreal—French lady, 40, slim, jolie, well-educated, elegant, sophisticated, cosmopolitan, nonsmoker. I would like to share life and love, arts, sports, travel and fine cuisine. You are successful, happy, emotionally and financially secure, and fit and well-mannered. Photo/phone. 2180 ✉

Very Attractive, Active—Very, very youthful, older, divorced Jewish exec - loves golf, tennis, boating, movies, opera and family. A lovely waterfront home in the Hamptons and Manhattan co-op give me the best of both worlds. If you are a slim, youthful, attractive, affectionate woman, 55-60, nonsmoking, reasonably happy and uninhibited - let's meet. A recent photo/short bio required. 2292 ✉ ☎

Limited Edition—Used 34 years, 6'2", down-to-earth, divorced, Jewish, traditional businessman, good-looking, trim, athletic. Seeks soul mate, 20-31, 5'7" plus, well-educated. Note/photo. 2240 ✉

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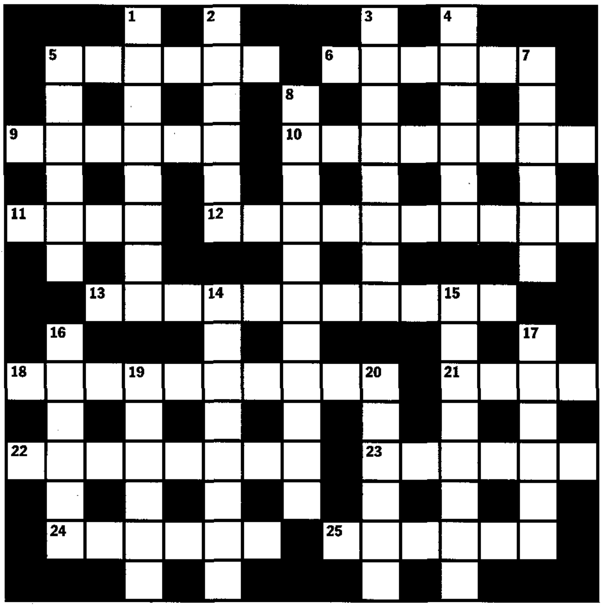
The 'Guardian' Crossword

ACROSS

5 I say! Which doctor has failed degree? Name! (6)
6 Where, initially, Lemuel's alternative projections upset the Academy. (6)
9,10 From whom "Th' Egoist" emerged Right? No way! (6,8)
11 This sailor going into the woods? On the contrary. (4)
12 A painter leaves Turkey's capital in case blame attaches to last production. (5,5)
13 Go-betweens scientist reconstructs. (11)
18 He wrote "Abide With Me" in dread of a hell-raiser. (4,6)
21 Flora's part in risky endeavours. (4)
22 See 23.
23,22 Mousetrap manufacturer has a theatric force, I find. (6,8)
24 A Latin-Hindu goddess with a base in the lab. (6)
25 Not still in Alabama? (6)



DOWN

1 Rough Australian poet taking scripture to heart. (8)
2 "The Father of Male Offspring" (Richardson). (6)
3 The composer of "Hornblower," for one. (8)
4 Self-styled scholar made it sounc paronomastic. (6)
5 Ex-Cathedra adage as a reciprocal diversion? (6)
7 Liberal arts having a resurgence; it's immaterial. (11)
8 Takes the calumet with Amerindian number in disguise. (11)
14 When the Queen visits the City, one's hat could be raised . . . (8)
15 . . . and, still from the City, carried away. (8)
16 Thus Greek type attracts a Western woman. (6)
17 Sino-fructiferous content of Caerphilly cheese. (7)
19 The call of The Unspeakable: it almost makes you sick! (6)
20 Gunners capturing East on the ground. (6)

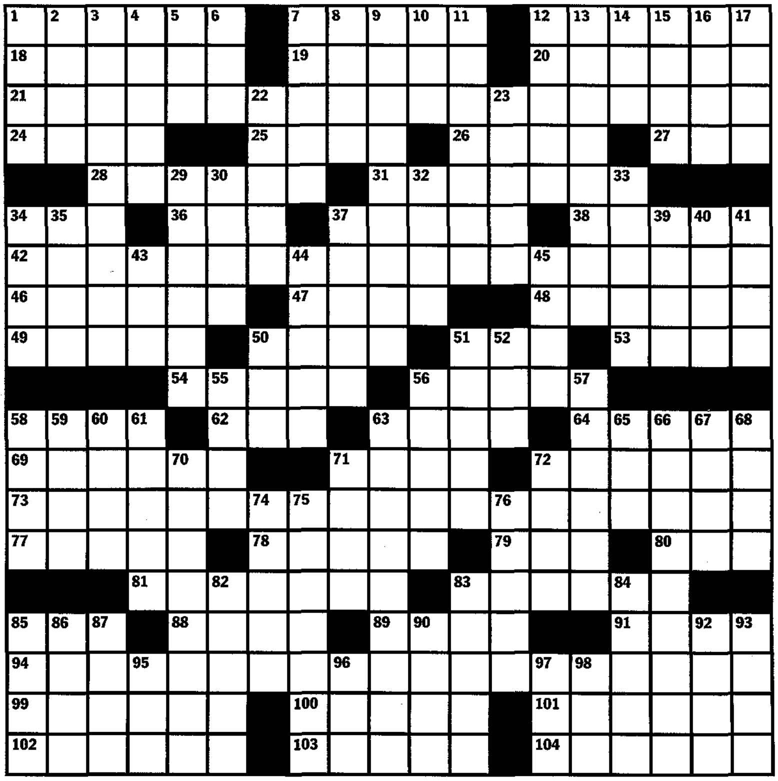
'On Denmark, Get Set, Go!': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Gordon ——, "Carousel" star
7 The color of honey
12 Setting for "Evangeline"
18 One-celled animalcule
19 Gaucho's lasso
20 Scotland's largest loch
21 SITUATION
24 Art Deco designer
25 Shaving mishap
26 Needing a hearing aid
27 Ordinal-number suffix
28 Lie at rest
31 Russian inland body of water
34 Auditor, for short
36 Pk. or Lex., in New York
37 Light racing boat
38 U.S. weather satellite
42 ACTION
46 Stag's pride
47 Garden undesirable
48 Flemish painter Brueghel
49 Twangy
50 Guns the motor
51 —— Na Na
53 Say it isn't so
54 Advice to a sinner
56 Copycats
58 Japanese wrestling
62 "—— under the haystack . . ."
63 Ancient besieged city
64 Honor-society letter
69 Pass, timewise
71 Smallish combo
72 Restraining rope
73 OUTCOME
77 Maugham's Miss Thompson
78 Dress style
79 One of the Stooges
80 Ply the needle
81 Hume and Jessica
83 Kingsley's Oscar role
85 Fifth word of the Gettysburg Address
88 Varnish ingredients
89 "Meet —— St. Louis"
91 Environmental science
94 OUTCOME (continued)
99 Lure on
100 Rock Hall-of-Famer John
101 One way of serving café
102 Wall Street buys
103 Impertinent
104 On the double!

DOWN

1 Stallion's mate
2 Manchurian border river
3 Written job agreements
4 Adorée of the silents
5 Nancy Hanks's boy
6 Sense of pitch
7 Golfer Palmer, familiarly
8 Uncategorized items: abbr.
9 Sacroiliac woes
10 Scheduled-plane info.
11 Klugman's "Odd Couple" co-star
12 Otherwise known as
13 Bits of colored paper
14 Org. for 66-Down
15 McMurtry's lonesome bird
16 Monogram component: abbr.
17 Wife of Esau
22 Map detail
23 Perry's gal Friday
29 Mrs. North of a TV series
30 Done with
32 Felt remorse
33 Was bedridden
34 Earl Derr Biggers's detective
35 Clinton's Secretary of Transportation
37 Eydie's husband
39 Going price
40 Verb for Ali Baba
41 Nimble
43 —— carte
44 Jesse of Olympics fame
45 Practice boxing
50 Shad delicacy
51 Flatware piece
52 Call to Jude
55 Amish pronoun
56 Get —— out of (provoke)
57 Out of alignment
58 Geographical seven
59 Between elbow and wrist
60 Moms' anti-D.W.I. group
61 Eye nerve
63 Hands down by heredity
65 "One Day —— Time"
66 Internist, for one
67 Sampras of tennis
68 In tiers
70 First name on Baker Street
71 Minnesota baseballer
72 Disney computer movie, 1982
74 Home on the range
75 Champs ——
76 Yemenite's neighbor
82 Author Joyce Carol ——
83 Big Band vocalist Simms
84 Greeting to Dolly
85 Gets grayer
86 Polite bloke
87 First Hapsburg
90 Slugger Slaughter
92 "Don't bet ——"
93 Mother of Apollo
95 Involuntary movement
96 South of Ga.
97 Tree juice
98 Fictional Ben



Solutions to last week's puzzles appear on page 188.

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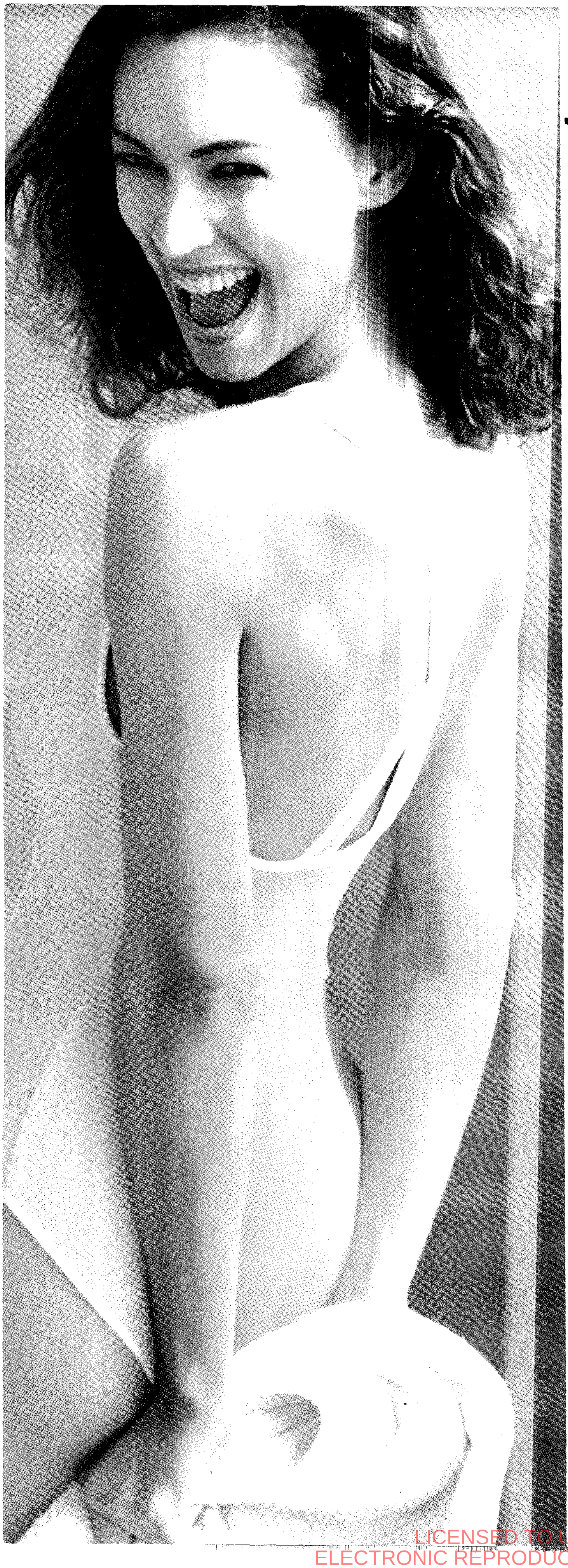

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